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VOLUME IV

TAPESTRIES AND FURNITURE
MEDIAEVAL AND RENAISSANCE



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BLUMENFELD
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FRAGMENT OF A TAPESTRY

FRENCH. About the middle of the Fifteenth Century.

The background is formed by two vertical stripes, one red and the other blue, both strewn with rose-foliage and flowers in various colors. Against it is standing a young man wearing a short pleated overdress, trimmed with fur around the shoulders, the neck and the bottom of the gown. From underneath show the collar and puffed sleeves of another garment. On his head is a large hat with a turned up rim and on his legs are tightly fitting hose and shoes, in the fashion of the time. His head, turned to the right and his pointing fingers indicate that he was conversing with some other person.

Height without border : 6 feet 4 5/6 inches.
Width — — : 2 — 10 7/8 —

Formerly in the Heilbronner Collection, Paris.

The interest of this tapestry, besides its artistic quality, lies in the fact that it is a fragment of a hanging of which three large pieces, coming from the Bardac collection, are now in the Metropolitan Museum in New-York. They are of unusual interest and can be classed among the most important specimens of French weaving. Well-known to collectors and scholars, they have been reproduced many times and it was at the exhibition of the French primitives in Paris, in 1904, that they first aroused universal admiration and recognition.

The background, the meaning of which was discussed at length in our article published in 1918 in the *American Journal of Archaeology* (second series, vol. XXII), shows the personal emblems of Charles VII. whose colors were red, white and green and whose emblem was the tree-bush. In the fragment here reproduced, there are only two vertical stripes, the white and the red one, but in those of the Metropolitan Museum all three are shown.

The frontispiece of the famous Book of Hours, illuminated by Fouquet in 1458, for the treasurer of Charles VII., Etienne Chevalier, shows a background identical with the one in the Metropolitan Museum tapestries and with the fragment here reproduced. This frontispiece depicts the Hall of the Bed of Justice, where the famous trial of Jean duc d'Alençon occurs and in which Charles VII. presides. The colors of the King, red, white and green, are alternately repeated and his emblem, the rose-bush, is strewn on the surface. In the frontispiece, against this background, are displayed on each side of the Bed of Justice the arms of France, supported by two white stags with golden crowns around their necks, while in the Metropolitan Museum tapestries, as well as in our fragment, ladies and gentlemen are seen. (For more details see the article cited above and vol. I of "*Œuvres de Jean Fouquet*" edited by Curmer).





FRAGMENT OF TAPESTRY
 ABOUT THE MIDDLE OF THE 15TH CENTURY



PLATE II

FRAGMENT OF A TAPESTRY

FRENCH. Third quarter of the Fifteenth Century.

Against a background strewn with plants and flowers are seen ladies and gentlemen in rich and picturesque costumes of the period, made of beautifully figured brocade and enhanced with precious stones. There are five young men and one lady, apparently belonging to high society, the former wearing high hats on their long curly hair, and the latter wearing a horned headdress with a white veil and an elaborate jeweled necklace around the neck.

Height : 3 feet 9 inches.
Width : 5 — 1 3/4 inches.

Formerly in the Dupont-Auberville Collection.

Subsequently in the Ch. Mège Collection.

Described in the Sale Catalogue of the Dupont-Auberville Collection, April 1891, p. 18, No 160.

Reproduced and described in an article by Gaston Migeon : " La Collection de M. Ch. Mège ", in " Les Arts ", 1909, No 86, p. II.

The fragment is one of the most beautiful in existence. The drawing of the figures is exquisite, the heads beautifully modeled, the coloring deep and harmonious and the whole full of infinite charm. Owing to its fragmentary state it is very difficult to identify the subject, which most probably belongs to the series called " Conversations Galantes ".

The costumes are those worn in France during the reign of Louis XI. and of Charles VIII. Among tapestries bearing a relationship in regard to costumes and types is the one in the Sens Cathedral representing the Crowning of the Virgin, of Bethsabée and of Esther, especially with the types from the Crowning of Bethsabée by Salomon, called French about 1485 (Demotte : " La Tapisserie Gothique " — Première Série, pl. 28). Another tapestry representing " Le Bal des Sauvages " in Notre Dame de Nantilly, Saumur, shows similar types and exactly the same costumes.

In an illuminated manuscript executed by Jean Fouquet between 1469 and 1472 and representing " Louis XI présidant un chapitre de l'Ordre de Saint Michel " (André Michel : " Histoire de l'Art " vol. IV p. 725 fig. 483) are seen similar costumes and hats, and the same arrangement of hair.





FRAGMENT OF TAPESTRY
FRENCH THIRD QUARTER OF THE 15TH CENTURY



PLATE III

TAPESTRY
REPRESENTING THE DEPARTURE FOR THE HUNT

FRENCH. About 1500.

A dark blue background is strewn with leaves, narcissus, lilies, tulips, marguerites and other flowers. On a white horse is seated a young woman wearing a long, brocaded gown, opened at the front and exposing a rose skirt beneath. Her right hand holds the reins of the animal and, balanced on her left, is a falcon. Holding the bridle in front and leading the horse, is a young man, who is turned toward her. His short vest has a passementerie around the wide sleeves which are slashed so as to show the puffs of an inner white sleeve. A sword is attached to his belt and in his left hand is a soft hat with a ribbon around it.

Behind this group, on a light brown horse a young man and a woman are seated. He is dressed in a pleated rose robe which stops just below the ankles and is ornamented with a passementerie border. A small round hat having a blue and white ribbon band is on his blond curly hair. He holds the horse's reins in his right hand while in his left is a long chain, the end of which is attached to a little dog running beside the horse, its head turned up to his master. The young woman behind him has her right hand on his shoulder and holds a whip in her left. Her robe is of light bluish brocade and a rose mantle is thrown over her shoulders, while a little bonnet covers her head. Two falcons, one of which is white, fly in the background.

Height : 8 feet 9 1/2 inches.
Width : 12 — 6 —

Formerly in the Ch. Mège Collection.

Subsequently in the Charles L. Barney Collection.

Figured at the Exhibition in the Hôtel Sagan, Paris, 1913.

Reproduced in an article by Emile Bertaux "Une Exposition d'Art du Moyen Age et de la Renaissance" in "La Revue de l'Art Ancien et Moderne", 1913, p. 7.

Reproduced in an article by Paul Vitry on the same exhibition, in "Les Arts", September 1913, p. 29.

Reproduced in "Exposition d'Objets d'Art du Moyen Age et de la Renaissance... à l'ancien Hôtel Sagan" by Seymour de Ricci, 1913, pl. 75.

Reproduced in an article by Stella Rubinstein in "Art in America", December 1916, p. 29.





THE DEPARTURE FOR THE HUNT

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PLATE IV

TAPESTRY
REPRESENTING A SHEPHERD AND SHEPHERDESSES

FRENCH. About 1500.

The scene is laid against a dark background strewn with leaves, tulips, marguerites and other flowers, and diversified with small running animals. At the right is a young shepherdess with a large hat and loose hair dressed with care, having a shepherd's staff in her left hand, while holding up her right hand in self-defense. We see indeed in the center another shepherdess dressed in a tightly fitting bodice and a headdress covering her head, who is pushing back the advances made to the young woman by a shepherd standing at the left and dressed in a short gown and a large hat.

Height : 8 feet 5 inches.
Width : 10 —

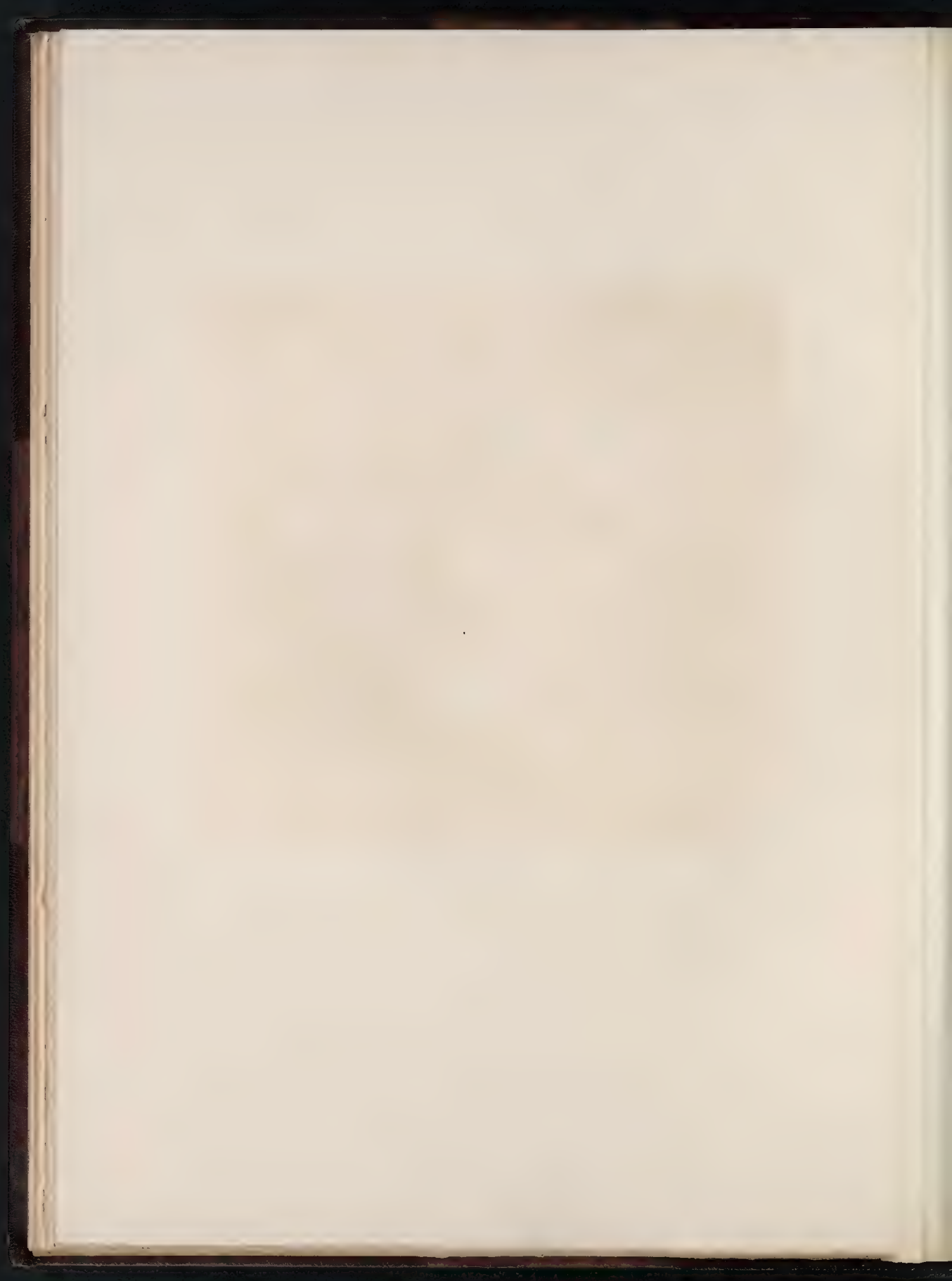
Formerly in the Schutz Collection, Paris.

Reproduced in Jules Guiffrey : "Les Tapisseries du XI^e au XVI^e siècle", p. 57, fig. 28.

Reproduced in an article by Stella Rubinstein in "Art in America" December 1916, p. 31.

The tapestry belongs, in the same way as the one formerly described, to the best period of French weaving in which the background, though rich, does not overshadow the scene represented, for the figures stand out most prominently, being disposed logically and freely over the surface. In the hunting tapestry the individuals are galant, amiable and graceful and in the one here reproduced they breathe a spirit of rural life.

Among tapestries of the same kind there is one representing a shepherd and shepherdess, formerly in the Albert Bossy Collection ("Les Arts", 1904, No 35, p. 18), showing many analogies in the costumes as well as in the background.



10. ILLUSTRATION OF GEORGE AND FLORENCE W. XLII-A



SHEPHERD AND SHEPHERDESSES

15. ILLUSTRATION

16. ILLUSTRATION



TWO TAPESTRY PANELS

FRENCH. Early Sixteenth Century.

A yellow curtain figured with green, forms the background at the left. In front of it is seen a young man, possibly a king, dressed in a red gown over which is a blue mantle with a red collar. On his long hair cut around the neck, is a soft red and blue hat with a turned up rim, around which is a crown. He is presenting a jeweled vessel to a young lady standing in front of him and dressed in a greenish gown trimmed with jewels and wearing a headdress on her gilded hair, parted in the middle. Behind her stands a young man dressed in yellow, with blue and red trimmings and wearing a red hat on his blond hair; next to him are two ladies, one dressed in red, the other in blue. At the extreme left is a man in a red gown and a blue mantle trimmed with fur and on his head is a red hat.

Height : 1 foot 8 $\frac{3}{4}$ inches.
Width : 2 feet 1 $\frac{1}{2}$ —

The background is formed by a landscape at the left and by a brocaded material at the right. Against the latter, at the extreme right, is seated a young queen in a bluish green mantle and gown trimmed with red. She is holding a sceptre in her right hand and wears a jeweled crown on her blond hair. Next to her is seated a young man in a red gown and a blue mantle, trimmed with gilded passementerie, wearing on his blond hair a soft red hat. Behind stands an elderly attendant dressed in red and brown and wearing a pinkish hat on his white hair, while in front a young lady is kneeling, dressed in a blue gown with slashed sleeves showing cream under-sleeves. A blue bonnet is on her blond hair twisted at the back in a long tail and she is holding a scroll with both hands. Behind are two ladies of the court, one dressed in blue, the other in red.

Height : 1 foot 9 $\frac{1}{8}$ inches.
Width : 2 feet 1 $\frac{1}{2}$ —





TAPESTRY PANELS



TAPESTRY REPRESENTING A PASTORAL SCENE

FLEMISH. Second half of the Fifteenth Century.

The scene is laid in the open, showing a landscape background composed of a garden, hills, houses, of which the principal shades of colors are brown in the upper part and green below.

In the foreground, from the left of the garden, is advancing a man represented as a doctor, richly dressed in a long gown over which is a profusely embroidered tunic. A purse is attached to his girdle and on his head is a soft red hat with a turned up rim. He is advancing toward the young girls and boys gathering flowers and seems to give them a lesson of morals, while a young man, seen at the extreme right, is speaking and pointing to them with the forefinger of his right hand. Over the head of the latter is a banderole, bearing among other illegible words, the word *non legitur*.

At the extreme left, seated on a rock, is a young shepherd putting his arms around a shepherdess seated next to him, he dressed in brown and wearing a high hat, she in a red and blue garment and a light headdress on her blond hair. Their sheep is seen behind them.

Around the top, in the center, is a quartered coat of arms, surmounted by a cardinal's hat and showing in the first and fourth quarters, a red lion on a gold ground, and a gold star on a red ground in the second and third quarters. At either side of the shield, on red bands, are inscriptions in latin, the one at the left having been cut and thus rendered incomplete and the one at the right reading as follows:

QUI LIGITIS FLORES ET HOMINUM NASCENCIA TRAGA
FRIGIDUS O PUERI FUGITI HIC LATET ANGUIS IN HERBA

which freely translated into English would read:

YOU WHO ARE GATHERING FLOWERS AND STRAWBERRIES ON THE EARTH
FLY CHILDREN. A COLD SNAKE HERE IS LYING DOWN IN THE GRASS

A narrow border showing yellow and brown crosses on a green ground frames the tapestry.

Height : 9 feet 6 inches.
Width : 16 —

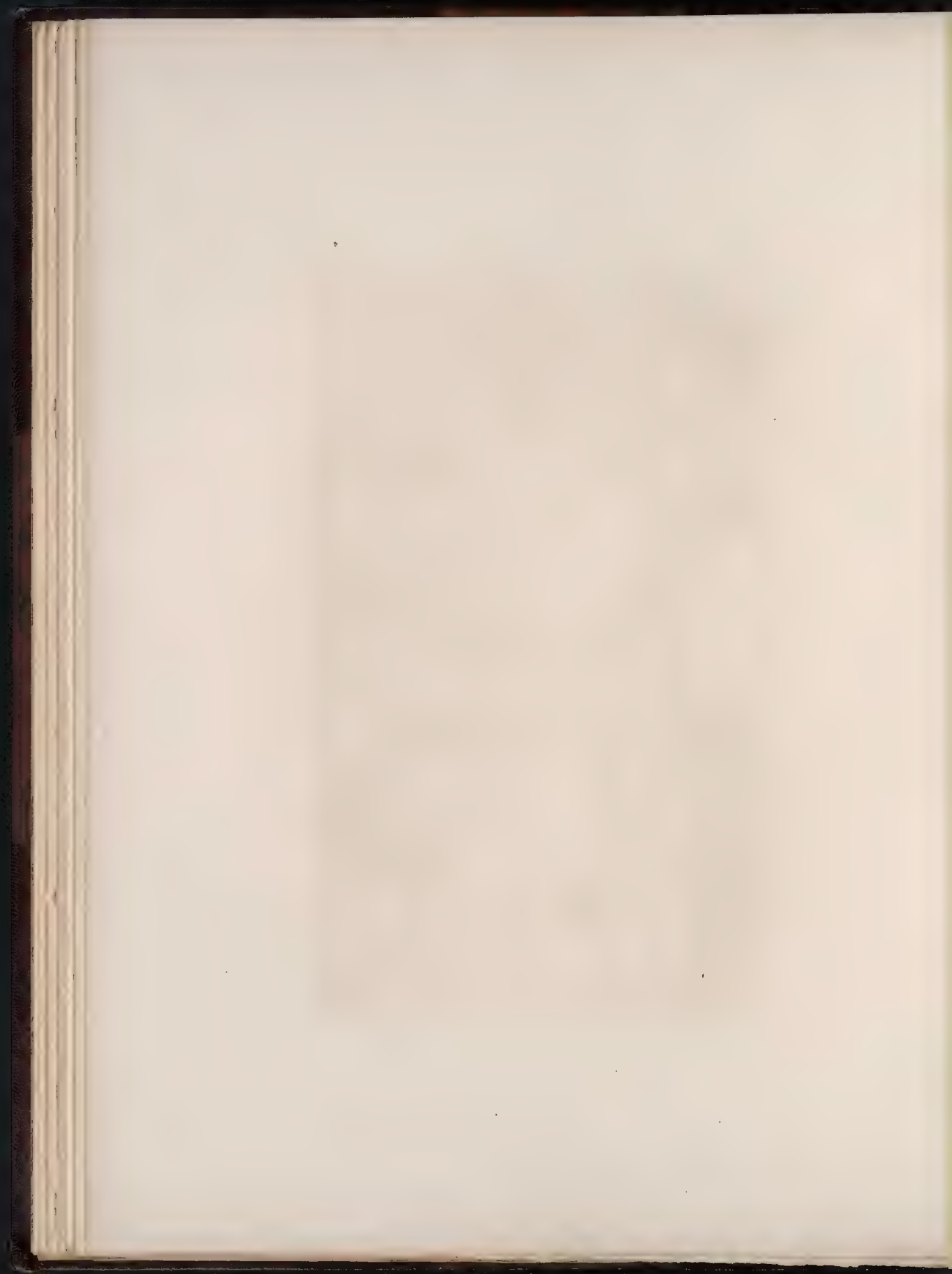
Formerly in the Emile Gaillard Collection, Paris.
Reproduced in the Sale Catalogue of the Gaillard Collection, 1904, pl. No 764, p. 159.
Reproduced in Heinrich Göbel : "Wandteppiche", pl. 239 and described p. 283.

The tapestry constitutes a representative example of what was woven in Tournai in the second half of the 15th century. The composition is fine and of the most picturesque and it is to be regretted, that the panel has been cut at some time, as indicated by the missing part of inscription in the upper part, at the left. It is also to be regretted that it was not possible to identify the coat of arms which would have given us the name of the person for whom it was made.

As seen through the free translation of the right hand latin inscription, the subject which is a pastoral scene, could also be connected with the Morality series, in great vogue at that time and of which the spirit is full of mystic symbolism, so frequently met with in the Middle Ages. The symbolical figure here is the Doctor, who warns the young gatherers of flowers and strawberries of the dangers connected with their joyful occupation.

Among other tapestries of the same kind but of a somewhat later period, there is one in the Victoria and Albert Museum, London (Göbel : " Wandteppiche ", pl. 236 and Gaston Migeon : " Les Arts du Tissue ", p. 281).

NOTE. — The side borders are modern additions. There is also a narrow piece at the left which is neither seen in the reproduction of the tapestry in the Gaillard Catalogue (1904, pl. No 764) nor in the one given by Göbel (" Wandteppiche " pl. 239).



SERIES OF FOUR TAPESTRIES

FLEMISH. Woven most probably in Tournai, Early Sixteenth Century.

The first of the tapestries represents *Wood Cutters*.

The scene is laid in a field surrounded by a fence. In the upper part, in the far distance, are seen houses and trees and all over the surface are distributed pomegranate trees.

In the foreground, in the center, a crouching man is cutting down branches from a pomegranate tree. His bonnet, trousers and hose are red and his vest and shoes are brown. At the right stands a lady, richly dressed in a long gown, girdled at the waist, and having wide sleeves lined with blue. On her blond hair is a bonnet set with precious stones and in her right hand she is holding an ointment-box. At the left is seen another lady, wearing a similarly cut gown in blue, with sleeves lined with brown. She is accompanied by a young man robed in a short blue gown trimmed with a passementerie border over which is a rose, pleated mantle, with an ermine collar, while on his blond hair is a flat hat. In the upper part, at the right, is another wood-cutter in blue trousers, a red vest and a brown bonnet, cutting down trees, and in the upper left corner is a shepherd, dressed in red and guarding his sheep. Various animals diversify the scene.

A narrow border composed of various flowers, leaf-work and ribbons on a dark-blue ground, frames the tapestry.

Height : 11 feet
Width : 10 — 6 inches.

The second tapestry represents a *Pastoral Scene*.

The background is the same as in the preceeding tapestry. In the foreground, at the left, a shepherd and shepherdess are dancing, she in a dark blue gown with a light overdress and a rose hat, he dressed mostly in blue. At the right, two young shepherds, one dressed in red, the other in blue, are seen drinking, while their sheep are in front of them.

In the upper part, a young huntsman wearing a blue garment and a red mantle, is riding a horse, while in the upper left corner a young man is blowing a horn. A number of falcons are flying and various animals diversify the scene.

The same kind of a narrow border as in the preceeding tapestry frames the panel.

Height : 11 feet 3/4 inches.
Width : 8 — 1 inch.

The third tapestry represents a *Pastoral Scene*.

As in the preceeding panels the scene is laid in the open, showing a large fence in the center, hills and houses in the far distance and pomegranate trees over the surface.

In the foreground, at the left, a young woman is seated winding a garland of flowers and dressed in a red gown lined with blue, while a blue and pink bonnet is on her head. At her feet is a dog, while another dog is barking at him in spite of the efforts of a young gardener dressed in a short blue gown and a brown hat, who tries to pull it away. At the right is a shepherd in a short red gown and a blue hood, holding a stick in his right hand, while pointing with his left to his sheep, calling them in.

The remaining part of the tapestry is diversified by various animals, by young boys gathering fruit and others shooting at falcons, the whole most decoratively displayed on the surface.

Height : 11 feet 6 inches.
Width : 12 — 6 —

The fourth tapestry represents a *Hunting Scene*.

The scene is laid against the same kind of background as in the preceeding tapestries. In the foreground two huntsmen are seen on horses, wearing rose garments and hats, the one at the right closely resembling Maximilian I., the famous hunter. In the center, and equally in the foreground, a lady is advancing, dressed in a blue gown and a rose overdress. In the upper part are seen several huntsmen killing a stag, a wood-cutter cutting a branch of a tree, and a young man blowing a trumpet and leading a dog.

A narrow border of the same kind as in the preceeding panel frames the tapestry.

Height : 11 inches.
Width : 8 1/2 inches.

Formerly in the Collection of Count de Vauguyon, Paris.

The scenes represented in the four panels are taken from everyday outdoor life. They belong to the series of hunting and rustic scenes, found very frequently in the mediaeval period when there was a close communion with outdoor life. They were generally represented as taking place in the open fields, in the woods or in some similar landscape setting. The spirit animating the tapestries here represented is still the same as in the representations of the 14th and 15th centuries, but the costumes fix the date of the tapestries which are of the early 16th century. The borders themselves though continuing the early traditions of being narrow, are still composed of a garland of fruit and flowers, but instead of being continuous they are broken by an intersection of knots of ribbons, a particularity which only appears in the productions of the late Gothic period.

The composition of the panels is well balanced, the figures move freely and gracefully over the surface and in spite of the colors being crude, the whole produces a most decorative effect.

Among tapestries of the same type there is a panel in the Bavarian National Museum, representing the Boar Hunt, and another formerly in the Seligmann Collection, representing the Stag Hunt (Göbel : Wandteppiche, pls. 244-245).



WOOD CUTTERS





PASTORAL SCENE





PASTORAL SCENE.

1800 - 1810
J. H. P. & S. H. P.





HUNTING SCENE



TAPESTRY REPRESENTING EPISODES FROM THE STORY OF CHARLEMAGNE, OF ESTHER AND AHASUERUS, AND OTHERS

FLEMISH, BRUSSELS. Early Sixteenth Century.

The composition of the tapestry shows compartment divisions: three larger ones are in the lower part and five smaller ones above. Each of them contains a scene, some of which are difficult to identify.

In the left side lower compartment, we see Ahasuerus seated on a throne, wearing a richly embroidered mantle over a brown gown. A jeweled crown is on his head. He is holding a sceptre in his right hand while giving a purse to his counselor standing at his side and listening at the same time to the supplications, in favor of the Jews, by Esther, kneeling in front of him. Ladies and gentlemen in rich costumes are assisting at the scene, while in front three young and most graceful pages are conversing.

In the compartment next to it we see a young man richly dressed and holding a sword, listening to the explanations of a servitor standing at his side. Several persons, standing behind, complete the scene.

In the right side lower compartment, Charlemagne is seated at the left, wearing a brown brocaded gown and a richly embroidered mantle with an ermine collar, over which is a jeweled band ornated with fleurs-de-lis and showing a double-headed eagle in the center. Next to him is supposed to sit the Empress of Constantinople, Irene, wearing a richly brocaded mantle with an ermine collar and a jeweled crown over an elaborate headdress. A young girl supposed to represent Rothrude, the daughter of Charlemagne, is in front of them, and if this is the case, the scene would concern the projected marriage between Rothrude and Constantin VI., son of Irene. The eagle seen in the air holding a white dove with an olive branch, which would signify peace for the two empires in their alliance, would confirm this supposition, but nothing definite could be reached on the subject and the scene, while surely concerning Charlemagne, remains a mystery. A great number of ladies and gentlemen in varied costumes and in expressive poses complete the representation.

Of the five compartments in the upper row, we see in the first, at the left, two ladies, accompanied by a nobleman, admiring costly textiles, which a young man is showing them.

The compartment next to it shows the standing figures of the king Arthur and of Godefroy de Bouillon, conversing with each other, the former wearing a hat over which is a crown and holding a shield figured with three crowns, the latter displaying a shield with the Cross of Jerusalem.

The third compartment shows a young man kneeling to receive the baptism. He is surrounded by a number of persons in varied costumes.

The fourth compartment represents five young ladies combing wool in the honor of the month of Mary and in the last compartment, at the right, we see Charlemagne wearing the imperial crown and dressed in a mantle with an ermine collar, over which is a jeweled band with the double-headed eagle. He is holding the sceptre in his left hand while pointing with his right to the idol standing on the pedestal,

at the left, which a young man, at his order, is destroying. Several persons assist at the scene.

A narrow border, composed of a continuous garland of fruit and flowers diversified by birds, on a dark ground, frames the tapestry.

Height : 11 feet
Width : 12 — 9 inches.

Formerly in the Collection of Marquis de Vibraye.

Reproduced in George Leland Hunter : "Tapestries, their Origin, History and Renaissance" New-York, 1912, pl. No 371.

The tapestry belongs to the best period of Flemish weaving. The coloring, in which pink predominates, is of the most harmonious, the figures are of great fineness and full of expression and all the details are treated with the greatest finish and care.

Compartment divisions of the same kind as in the tapestry here reproduced have been used in Flanders by the end of the 15th and in the early 16th century. A large group of hangings belonging to the best period of Flemish weaving are thus composed. Among the most famous are the tapestries depicting the Triumph of the Virgin and the Story of David and Bethsabée, in the Royal Collection in Spain; the Presentation in the Temple in the Brussels Museum and the one in the Martin le Roy Collection, Paris; the Triumph of Christ, in the Brussels Museum; the Glorification of Christ, in the Widener Collection in Philadelphia and others.

In comparing the panel here reproduced with some of these tapestries, we see a close relationship with the Triumph of Christ in the Brussels Museum coming from the Somzée Collection (Catalogue de vente de la Collection de Somzée, Bruxelles, 1901, pl. XX and Destrée : "Tapisseries des Musées Royaux du Cinquantenaire à Bruxelles", pls. 11-13; "Tapisseries et Sculptures Bruxelloises", pl. No 370) and with the one representing the same subject in the Widener Collection in Philadelphia which once belonged to Cardinal Mazarin and before coming to the Widener Collection formed part of the art treasures of J. Pierpont Morgan (Destrée : "Tapisseries et Sculptures Bruxelloises", pls. IV-VI, p. 19 and L. Hunter : "Tapestries, their Origin, History and Renaissance", pl. No 369).

In comparing our tapestry with the one in the Brussels Museum, we see that the left side of the former is exactly the same as the right side of the latter. The scene of Ahasuerus and Esther is reproduced with the smallest details as well as the two scenes above, the ladies admiring costly textiles (according to Destrée this scene wrongly reproduces the parable described in the Evangel of Saint Matthew in which it is said that the Kingdom of Heaven can be compared to a merchant who is looking for precious stones and having found a very costly one, he sells everything he owns to buy it. This parable, adds Mr. Destrée, has been in the right way interpreted in the Morgan tapestry and wrongly modified in the Brussels tapestry of which the cartoon-maker must have known the one from the Morgan Collection and actually in the Widener Collection ("Tapisseries et Sculptures Bruxelloises", p. 19, "Tapisseries des Musées Royaux du Cinquantenaire" and "Bulletin des Musées Royaux", Octobre 1905, p. 3) and the king Artus and Godefroy de Bouillon, taken from the legend of the "Preux" or valiant knights which had a great vogue in the mediaeval period and which was often reproduced in tapestries of the 15th or early 16th centuries (For more details on the subject see Guiffrey : "Histoire Générale de la Tapisserie du XII^e au XIV^e siècle", p. 31, fig. 14; "Note sur une tapisserie représentant Godefroy de Bouillon et sur les représentations des Preux et des Preuses au XV^e siècle", in "Mémoires de la Société Nationale des Antiquaires de France", 1879, pp. 97-110, and Barbier de Montault : "La Tapisserie des Preux à Saint Maixent" in "La Revue Poitevine et Saintongeaise", 1893). The columns dividing the scenes are equally identical and there seems to be no doubt that the cartoon was the same for both tapestries. As for the Widener tapestry, which served as model and inspiration for both the Brussels and the Blumenthal tapestries, the scene of Ahasuerus and Esther is equally represented there, but with some variations. There are many types and details very similar, but while the former is richly enhanced with gold and silver threads, both the Brussels and the Blumenthal tapestries are made of wool and silk.

In regard to the composition of the tapestry here reproduced, it greatly differs from the ones just mentioned. While in the two latter hangings there is a great unity in the conception, showing a central subject around which all the other scenes are grouped, in our tapestry most of the scenes are detached from one another. The left side wing reproduces exactly, as we already said, the right side wing of the Brussels tapestry, but the rest of the hanging, mostly devoted to the story of Charlemagne and without any central representation, does not seem to have anything in common with it. The differently shaped columns are also perplexing and seem to convey the idea of a mixing up of two different cartoons. However no definite opinion could be reached on the subject.

The cartoon-maker of the relatively large group of tapestries, to which the one here reproduced belongs, is not known. The opinions are divided concerning their author but the name of Jean van Room or Jean de Bruxelles is the one most frequently associated with them. (Marquet de Vasselot : "Catalogue Raisonné de la Collection Martin le Roy" vol. IV; Destrée : "Tapisseries et Sculptures Bruxelloises", and Elias Tormo y Sanchez Canton : "Los Tapices de la Casa del Rey", p. 11 of the French text).



TAPESTRY REPRESENTING EPISODES
FROM THE STORY OF HAMLET AND HIS FRIENDS



PLATE XII

TAPESTRY REPRESENTING THE PIETA

FLEMISH, BRUSSELS. About 1510.

The scene is laid against a landscape background held mostly in light blue tones. In the center is seated the Virgin wearing a red brocaded gown and supporting, on her lap, the body of Christ, who is naked, except for a drapery around His loins. At the right, equally supporting Him, is Saint John, in a crouching position, bare-footed and clad in a blue gown and a red mantle, while at the left kneels Mary Magdalen, with folded hands and wearing a brown brocaded gown and a red overdress. All around are spectators in varied costumes and most expressive attitudes, among which it is easy to recognize Mary Salome, at the extreme right, and Saint Joseph of Arimathea with folded hands, at the left, the former wearing a blue gown with a pink overdress and an elaborate headdress on her blond hair.

The tapestry is framed in a narrow border showing a continuous garland of leaves and flowers in various shades on a dark blue ground.

Height : 3 feet 6 inches.
Width : 6 — 9 —

Formerly in the James A. Garland Collection, New-York.

Reproduced and described in the Sale Catalogue of the Garland Collection, New-York, 1909, pl. No 127.

The panel, on a small scale, is a very interesting specimen of Flemish weaving. It is composed as would be a painting of the same type, but it is observing all the laws of tapestry weaving. In its style and in the types it somewhat recalls Hugo van der Goes' compositions, as for example his *Descent from the Cross*, of which there are so many replicas in various collections (Joseph Destree: "Hugo van der Goes", p. 48 ff.).





TAPESTRY REPRESENTING THE CRUCIFIXION

FLEMISH, BRUSSELS. Early Sixteenth Century.

In the center of the composition, nailed to the Cross, is the body of Christ, a veil covering His loins and drops of blood falling from His thorn-crowned head. Around Him, in the clouds, are floating angels, holding the instruments of Passion. At the foot of the Cross is seated the Virgin, with her hands crossed on her breast, tears streaming from her eyes; she looks before her with a mournful expression. She wears a veil on her head and a dress and mantle of blue mixed with maroon, trimmed with a white border and showing small flowers and red jeweled stones. Behind her Saint John hastens to the foot of the Cross, and, seeing that all is over, throws up his hands in a gesture of horror and despair. His head and feet are bare, and he wears a red gown, and a mantle with a wide border. To the right, holding the Cross with both hands and looking up, is Mary Salome, in a maroon robe, with a guimpe and sleeves of the same brownish shades. Farther to the right, half kneeling, with clasped hands, her head bent forward, tears flowing from her eyes, is Mary Magdalen. Her costume consists of a rose dress with a white guimpe, having a narrow border, and over the dress, a mantle of gilded-green mixed with blue.

In the background, formed by a landscape of trees, sky and verdure, is the city of Jerusalem, where, to the extreme left, Jesus bearing His Cross, and tormented by the heartless mob, is seen in the far distance; in the far distance also is seen the Virgin seated and holding in her lap the body of the dead Christ. Behind, and supporting her, is Saint John, and on each side, holding the shroud, are Saint Nicodemus and Saint Joseph of Arimathea. In the foreground are plants and flowers strewn here and there in the most delightful fashion, and framing the tapestry is a border composed of a marvellous mixture of fruit, flowers and leaves, forming garlands, with ribbons intertwined.

The coloring is exquisite. The tones are pale and graduated, and show the end of the Gothic period, where the colors used were few and deep. The folds show the same changes and do not any longer have the deep hatchings of the finishing period. As for the figures they show great dignity of expression and great nobility in their posture.

Height : 8 feet 1 3/4 inches.
Width : 8 — 2 1/2 —

Formerly in the Collection of Duke of Berwick and of Albe, Madrid.
Subsequently in the Collection of Baron d'Erlanger.
Passed afterwards to the Collection of Charles T. Barney from which it came to its present owners.

Reproduced in Charles Blanc: "Catalogue de la Collection du duc de Berwick et d'Albe", 1877, p. 39, where it is described as Florentine, 16th Century.

Reproduced in Alphonse Wauters: "Les Tapisseries Historiées à l'Exposition Nationale Belge de 1880", pl. 18, who in speaking of it, on p. 15, inclines to attribute the cartoon the Quentin Matsys.

Mentioned in an article by Dr. Valentiner in "Art in America", 1913, vol. 1, p. 5, "Tapestries from designs by Bernaert Van Orley" as being made after a cartoon of Bernard Van Orley.

Reproduced in Heinrich Göbel: "Wandteppiche", pl. 139, and mentioned on p. 436. Göbel also attributes the cartoon to Bernard Van Orley.

The cartoon of the tapestry is, as we see, attributed by some to Quentin Matsys, by others to Bernard Van Orley. In its style it seems nearer to Quentin Matsys but it also shows analogies with some of the early productions by Bernard Van Orley, such as his painted panel representing the Pieta in the Collection of Dario Venables, London (Jahrbuch der Kgl. Kunstsammlungen, 1909, p. 22) and with a tapestry panel representing the Entombment and made after one of his paintings ("Catalogue de la Collection du duc de Berwick et d'Albe", 1877, pl. 1). However, in comparing it with his later works, for example with his Crucifixion, formerly in the Dollfus collection and now in the Musée Jacquemart-André, we see a great difference in spirit separating them, the panel here reproduced showing great dignity and simplicity in the composition, while the one in the Jacquemart-André collection shows exaggeration in the movements and posture of the personages.

A tapestry showing the most close relationship with the one here reproduced is the Crucifixion in the Royal Collection in Spain, forming part of the series called "Le Dais de Charles V" which figured in the inventory of Margaret of Austria in 1523, and which is said to have been ordered of Pierre Panemaker. We see in both the same floating angels and a similar arrangement of the whole composition. The Madrid Crucifixion is supposed to have been executed after the cartoon of Quentin Matsys (Wauters: "Les Tapisseries Historiées..." pl. XIV; Conde de Valencia: "Tapices de la Corona de España", vol. I, pl. 26, p. 19; Emile Bertaux: "Exposition de Saragosse", 1908; Destrée: "Etude sur les tapisseries exposées à Paris en 1900" in "Annales de la Société d'Archéologie de Bruxelles" 1903, p. 54) and only Elias Tormo and Sanchez Canton in their work "Los Tapices de la Casa del Rey" p. 46, associate the Madrid tapestry with the name of Bernard Van Orley.

As we already said, the design and the composition of the tapestry we are concerned with here, seem nearer the style of Quentin Matsys than of Bernard Van Orley, but it is also possible that the cartoon is an early production of the latter artist.

The workmanship of this panel is of the finest, the composition well balanced and the colors blending harmoniously, gold and silver threads having been used profusely. It can be classed among the finest pieces produced by the looms of Brussels, about 1520.



CRUCIFIXION



TAPESTRY REPRESENTING SAINT VERONICA

FLEMISH, probably BRUSSELS. About 1525 — In the style of BERNARD VAN ORLEY.

Against a landscape composed of trees, rocks, fields and houses seen in the far distance, is standing Saint Veronica. She is occupying the entire height of the panel and is richly dressed, in the fashion of the time, in a red gown trimmed with a passementerie border and a full mantle of the same color draped in front and showing an embroidered collar and a golden border. Gilded sandals are on her feet and on her blond hair is a turban of soft material enriched with a diadem of precious stones. Around her neck is suspended a pendant and a necklace of pearls and in both her hands is a square piece of lace with the impression of Christ's face, bearded, long-haired and the Crown of Thorns on His head.

At the left, in the far distance, a peasant is reaping the field, while at the right two shepherds witness the miracle from afar. The background is strewn with branches of flowers and leaf-work, and the whole is profusely enriched with gold and silver threads.

A border composed of a continuous garland of fruit, leaves, various flowers and birds frames the tapestry.

Height : 5 feet 4 1/2 inches.
Width : 4 — 3 1/2 —

Published in an article by Stella Rubinstein in "Art in America", June 1920, pp. 145-147.

The interest of the panel, besides its artistic qualities of great value, lies in the fact that the figure of Saint Veronica reproduces exactly a figure from one of the six tapestries, forming the set of the "Foundation of Rome", in the Royal Collection in Spain (Conde de Valencia : "Tapices de la Corona de España", vol. I, pl. 43), where however the figure instead of holding a linen with the impression of Christ's face, holds a large jeweled necklace.

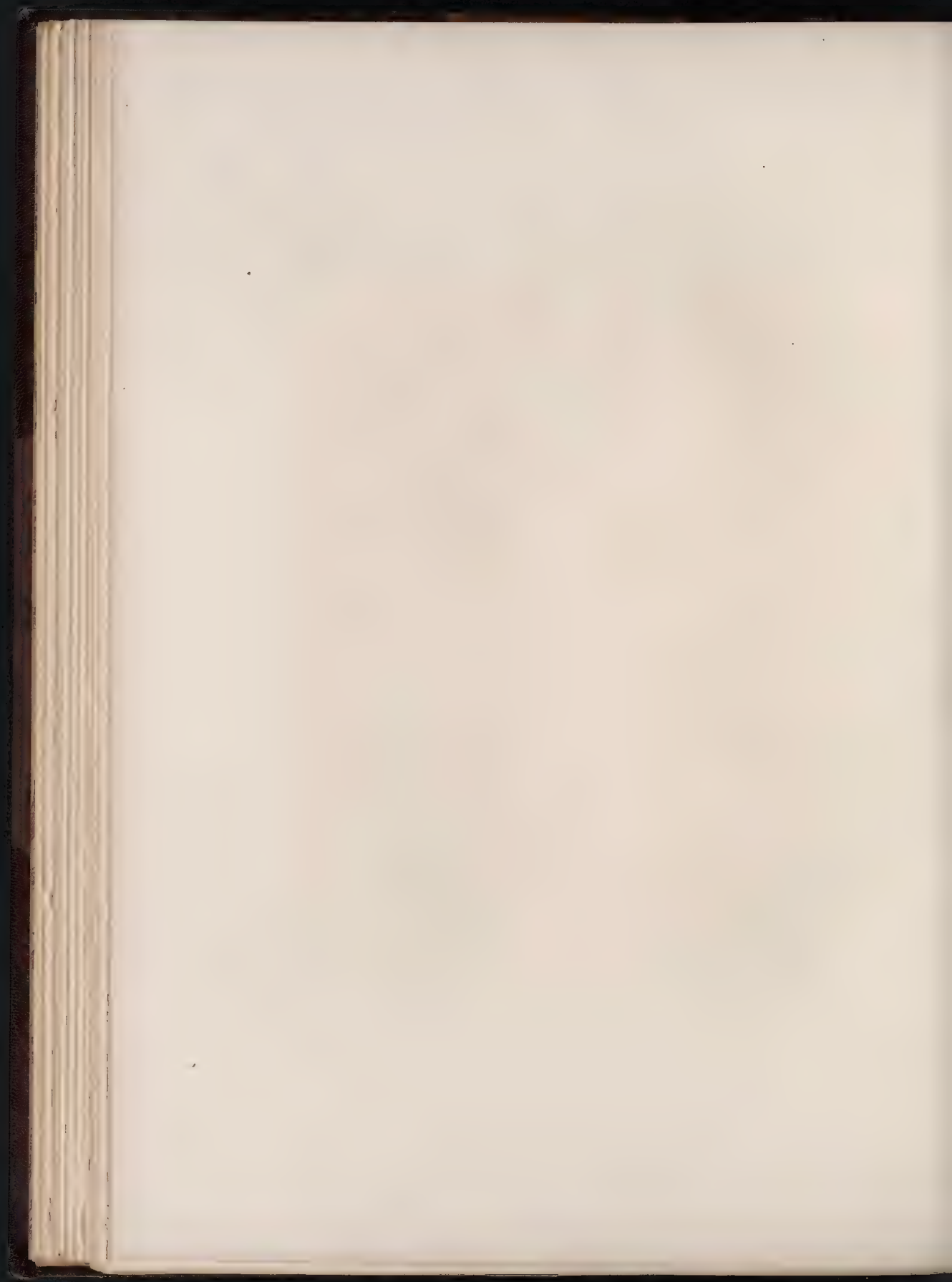
The Madrid tapestries are composed in Bernard van Orley's style, and both Max Friedländer and Jules Guiffrey are in favor of connecting them with his name ("Jahrbuch der Kgl. Preussischen Kunstsammlungen", 1909, p. 166, and "Les Tapisseries du xiv^e au xvi^e siècle", p. 138). The Saint Veronica tapestry points to the same artist and his style is not only noticeable in the figure but also in the background (For more details see the above cited article in "Art in America").

The tapestry must have been woven for a frontal or for some private chapel. It forms a representation complete in itself : the composition is well-balanced, the central figure stands out conspicuously and attracts, as it should, the principal attention. As for the landscape, it completes the scene and enhances the interest of the composition, but does not overshadow the principal representation.





SAINT VERONICA



TWO TAPESTRY PANELS REPRESENTING "GROTESQUES" AFTER CARTOONS IN THE STYLE OF JULES ROMAINS

Woven in BRUSSELS. About the Middle of the Sixteenth Century.

In both panels, against a red background is projected a fanciful structure of gold strapwork and around the surface are decoratively displayed birds, branches of fruit and flowers in hues of yellow, green, blue, pink and white. In the center of one of them, under a high canopy, hangs a trophy of figs, pomegranates and grapes, on either side of which is a caryatid with uplifted arms, holding garlands. At the sides are two canopied chairs with seated figures, the one at the left showing a bearded man in Roman armor and the one at the right, a young woman holding a cornstall.

In the center of the second tapestry (the one here reproduced), beneath a trellis-work entwined with vines and grapes, is suspended a basket filled with different kinds of fruit and flowers. At either side is a seated figure; at the right, that of a bearded man, and at the left, that of a young woman. Birds, vases and trophies complete the decoration.

The borders are narrow and show in the horizontal ones a decoration of scrolls with a female mask in center, and on the vertical ones, vases, trophies, horns-of-plenty, birds and heads of angels.

Height of both tapestries : 5 feet 3 1/2 inches.
Width of first tapestry (not reproduced) : 6 feet 11 inches.
Width of second tapestry (here reproduced) : 6 — 7 1/2 inches.

Formerly in the Nathaniel de Rothschild Collection.

Subsequently in the James A. Garland Collection, New-York.

Figured at the "Exposition de l'Union Centrale des Arts Decoratifs" in 1876.

Reproduced (one only) in Müntz : "La Tapisserie", p. 222

Reproduced (one only) in an article by Darcel in "La Gazette des Beaux-Arts", 1876, vol. 17, p. 419.

Reproduced (both) in the Sale Catalogue of the James A. Garland Collection, New-York, 1909, pls.

Nos 132-133.

The cartoons serving for the execution of the tapestries have been attributed to Jules Romain in the same way as the famous set of the *Grotesques* in the Royal Collection in Spain of which the provenance goes back to Philip II. (Conde de Valencia : "Tapices de la Corona de España", vol. II. pls. 107-112). and which show a very similar composition. Nothing positive however can be said on the subject. Already Raphael in his frescoes in the Vatican, profusely employed *Grotesques* as decorative motives which also can be found in the works of his pupils, the ablest of whom was Jules Romain. But there were also Flemish artists working in the same manner, acquired during their stay in Rome. The best known of them is Cornelis Floris to whom

are now attributed the cartoons of a great number of tapestries representing *Grotesques*. In comparing his engravings which have served as models for tapestry weavers, we find indeed many decorative elements similar to the ones found in the tapestries here reproduced (Robert Heddicke: "Cornelis Floris", Berlin, 1913, pls. IV-VIII). It is difficult however to say who exactly was responsible for the execution of the cartoons and if they were made after Italian models, or after those inspired by them and executed by Floris or by some other Flemish artist.

Among other hangings of the same kind outside of those in the Royal Collection in Spain, there is a series of twelve tapestries representing the twelve months of the year in the Imperial Collection in Vienna, woven about the middle of the 15th century by Nicholas Leyniers and showing the same decorative elements upon a red ground (Ludwig Baldass: "Die Wiener Gobelinsammlung", pls. 119-130).

At the White Sale, New-York 1907, there was a series of four Renaissance tapestries representing *Grotesques* on a red ground, showing similar decorative elements (White Sale Catalogue, 1907, No 162).



GROTESQUES TAPESTRY AFTER AN ITALIAN CARTOON
 16th CENTURY



TWO TAPESTRIES
WITH SCENES FROM THE STORY OF MERCURY
AND HERSE TAKEN FROM OVID'S METAMORPHOSES

Woven in BRUSSELS by WILLEM VAN PANEMAKER. About the Middle
of the Sixteenth Century.

The first of the tapestries represents *Aglauros being changed to stone by Mercury*.
The story relating to this scene can be found in Ovid's *Metamorphoses*, Book II,
Fable X, which reads as follows :

" In a retired part of the house were three chambers richly adorned with ivory and tortoise-shell. The right-hand room of these Pandrosos occupied Aglauros the left and Herse the room between.

Aglauros sat down at her sister's threshold, to prevent the God's entrance when he should come, and when he coaxed and prayed with his most honeyed words, 'Have gone', she said, 'for I shall never stir till I have foiled your purpose'. 'We will stand by the bargain', Mercury quickly replied, and with a touch of his heavenly wand, he opened the door. At this the girl struggled to get up, but found her limbs immovable as by some heavy weight about her.

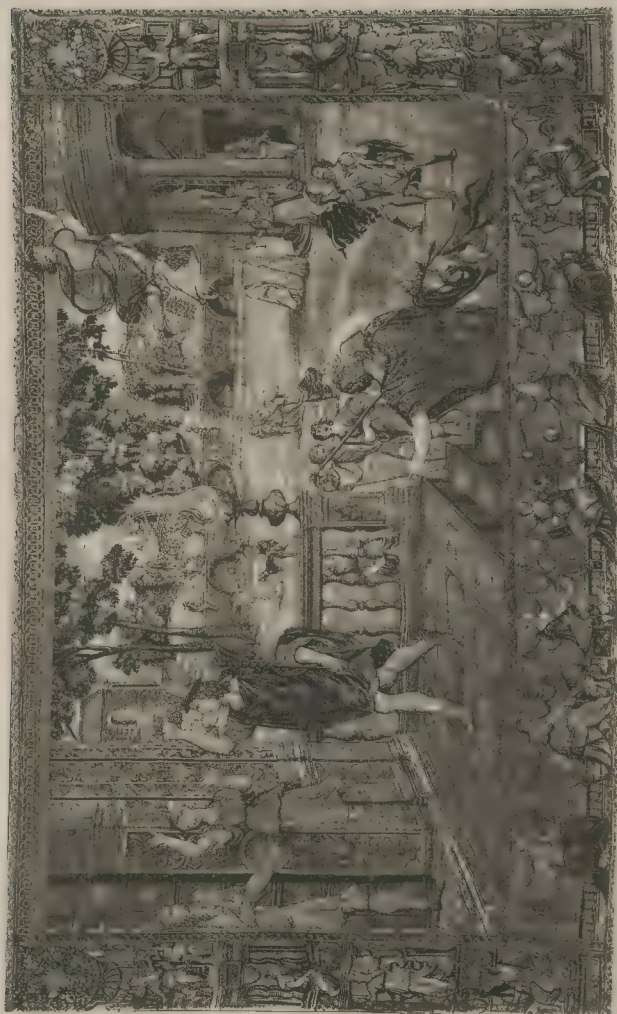
When Mercury had inflicted this punishment he left the land of Pallas behind him and flew to heaven".

We see indeed, at the left, against a richly composed landscape background, Mercury dressed in a sumptuous reddish tunic, with winged shoes on his feet, the winged hat on his long, curly hair, and the heavenly wand in his left hand, advancing toward Aglauros and changing her to stone in the presence of the horrified father Cecrops seen at the extreme left of the tapestry, dressed in yellow and showing a long, white beard and moustache.

The right side-panel shows Mercury flying up to heaven to the great stupefaction of the spectators, who, by gestures, express their amazement. Their poses are most graceful and they all wear richly embroidered and artistically draped garments. At the extreme right is a Greek building, decorated with arabesques, in the entrance door of which are standing two old men with long beards, to whom a young boy in a short greenish garment tells the news in pointing toward Mercury flying in the air.

Surrounding the tapestry are richly ornated borders, the two side ones representing Virtues, in the shape of young women standing in arched niches: *Justice* holding in one hand a sword, in the other, the scales; *Prudence* looking in a mirror; *Strength* holding columns, and *Hope* with horns-of-plenty. The lower horizontal border shows seven seated sybils, while the upper border is narrow and decorated with an interlacing regular design.





STORY OF MERCURY AND HERSE
APRIL 1900 IN SPICES BY WILFRED VAN EMMER
ABOUT THE MIDDLE OF THE 13TH CENTURY





STORY OF MERCURY AND HESPERUS



NO PLATE

FRAGMENT OF A TAPESTRY
REPRESENTING
THE BUSTS OF A YOUNG MAN AND WOMAN

FLEMISH. First half of the Sixteenth Century.

A heavy red curtain trimmed with blue tassels forms the background. In the center is seen a young man richly dressed in a red gown with a gilded passementerie border over which is a blue mantle trimmed with fur and embroidery. His blond hair is thick and curly and over it is a blue hat with a turned up rim, decorated with red buttons. He is turned toward a lady who is seen in profile, at the extreme right, dressed in a red brocade gown trimmed with a lace guimpe and a jeweled border over which is a yellow greenish mantle. An elaborate headdress of the same color is on her head.

Height : 2 feet 4 inches.
Width : 2 — 2 —

Similar types and hair of men can be seen in a tapestry representing the Queen of Sheba, in the Poldi Pezzoli Museum in Milan (Hunter : "Tapestries, their Origin, History and Renaissance", pl. No 29). The costume and hair are similar to the ones in the tapestry representing Saint Martin, in the Martin le Roy Collection, and as for the headdress of the lady it can be seen in the tapestry "Christ taking leave of his Mother" which forms the back of the so-called throne of Charles V. (Göbel : "Wandteppiche" pls. 369 and 270).



COPE MADE OF VENETIAN VELVET AND FLEMISH ORPHREYS

Early Sixteenth Century.

The cope is made of gold and red velvet decorated with pomegranates with broad ramifications from which are growing leaves and flowers. The ground is gold, composed of silver wire mixed with gold and spun on a core of yellow silk. The velvet itself is red.

The orphreys show, executed in embroidery, seated apostles under niches in the Renaissance style. They represent at the left Saint Philip, Saint John and Saint Andrew and at the right Saint Thomas (P), Saint James the Minor, and Saint Bartholomew. They wear full mantles, have nimbi behind their heads and the background against which they are sitting shows a gilded brocade figured with squares in "or nué". The hood on the back shows, against the same background, the representation of the Assumption of the Virgin. She is seen in a full gown and mantle, with floating hair and a veil on her head, surrounded by four angels in long robes, who lift her up to Heaven while two other angels, in floating robes, are posing a crown on her head.

Height: 4 feet 10 1/2 inches.
Width: 9 — 8 —

Among copes of the same kind there is one, very similar, in the "Hospital del Rey" in Burgos (Emile Bertaux: "L'Exposition Rétrospective de Saragosse", 1908, pl. 50); another is in the Brussels Museum (Isabelle Errera: "Catalogue d'étoffes anciennes et modernes des Musées Royaux des Arts Décoratifs de Bruxelles" 1907, p. 120, No 138); still another is in the Lyons Museum of which the velvet shows a very similar pattern but of which the orphreys are still in the Gothic style of the 15th century (Raymond Cox: "L'art de décorer les tissus", pl. 31, p. 12).

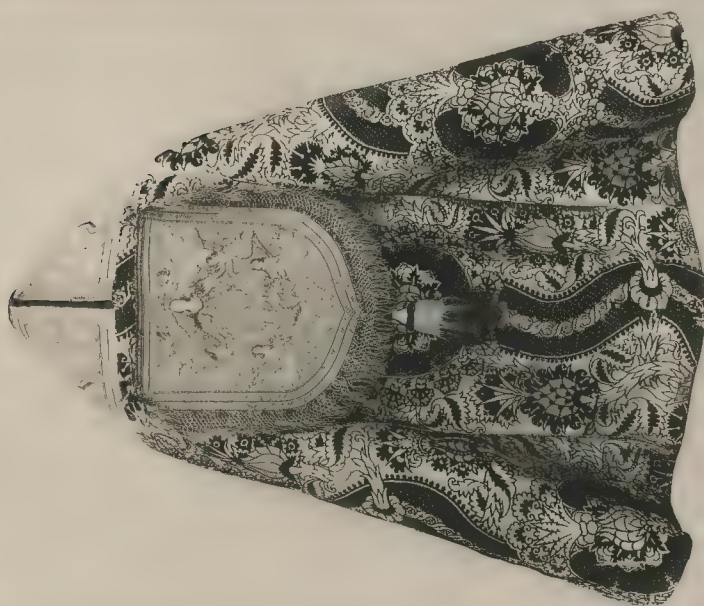
Velvet brocades of the same kind were in great use in Italy in the 15th and early 16th centuries. From there they seem to have been imported into other countries where their use was great, especially in Flanders. We see indeed in many paintings and tapestries of the time personages, dressed in gowns made of the same kind of imported brocade (Isabelle Errera: "Catalogue d'étoffes..." 1907, p. 121).

Among very many other examples, in a painting by Gérard David, in the National Gallery, London, representing a "Canon of the Church presented by a Bishop", the latter's vestment shows a very similar pattern (Alan S. Cole: "Ornament in European Silks", p. 83); equally in a tapestry representing "Esther and Ahasuerus" formerly in the Hoentschel Collection, the principal personages wear costumes made of the same kind of material (Pératé et Brière: "Collections Georges Hoentschel", vol. I, pls. 56-57).

Examples of similar velvet brocades are in various Museums and Collections. Among them there are some in the Vienna Museum (Fischbach: "Ornamente der Gewebe" pl. 121), others in the Poldi Pezzoli Museum, in Milan (Gaston Migeon: "Les Arts du Tissue" p. 69) etc...

The orphreys, of a later period than the velvet brocade, is of Flemish workmanship and a very fine example of its kind.





COPE
VELVET AND FLEMISH ORPHREYS
FABRIC MONTPELIER

PLATE XIX

TABLE

FRENCH. About the Middle of the Fifteenth Century.

The top of the table is octagonal and it reposes on carved trestles most delightfully ornamented with Gothic tracery, columns and pinacles. A crosspiece of the finest Gothic openwork unites the trestles.

Height : 2 feet 6 inches.

Formerly in the Sigismond Bardac Collection, Paris.

Reproduced and described in Molinier : "Les Meubles du Moyen Age et de la Renaissance", pl. II. p. 30.

The carving and the ensemble of this table are of extreme fineness and beauty. According to the custom of the Middle Ages, the table is composed of simple planks mounted on trestles. At that time furniture was so constructed as to be easily taken apart and in consequence conveniently taken from place to place. The table we are concerned with here constitutes one of the rare documents which show us exactly the form of tables made in the 15th century in France, for this is generally known only through miniatures. Emile Molinier in his work on Furniture ("Les Meubles du Moyen Age et de la Renaissance", p. 30), says, in speaking of tables of the Gothic Period, that they are everywhere extremely scarce, but that in France their scarcity exceeds that of other countries. He adds that he can mention only one table of French workmanship of the 15th century, which is the table here reproduced, and with which no other example in existence can be compared. It is a masterpiece unique of its kind.

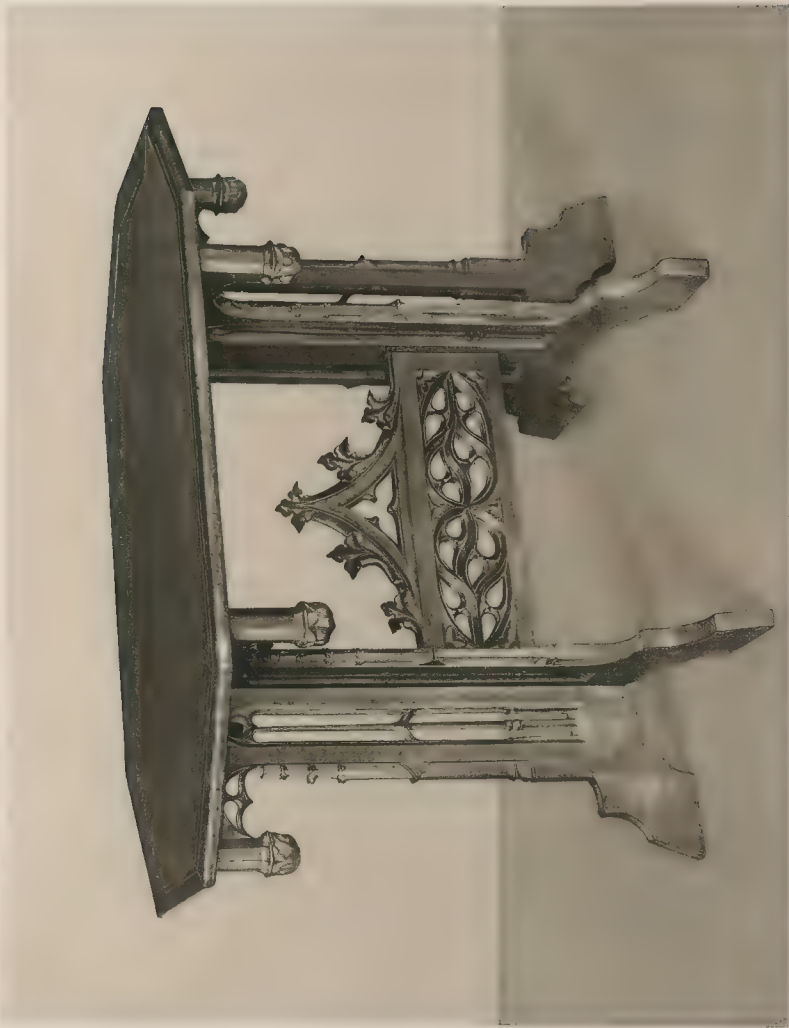


TABLE
PRINTED BY W. L. G. OF THE 15th CENTURY

PLATE XX

TABLE

FRENCH. 1508

The table rests on two end supports to which, at each side in the front, are attached two panels decorated with linen folds. At the top, uniting them, is a plain panel in the center of which are carved the letters A. B. and P. K. and the date 1508; below is a pierced Gothic design. Two molded stretchers pass from one end support to the other.

A row of rosettes is seen upon the upper front molding. The top of the table is folded, indicating that the table might also have been used for card or chess playing.

Height : 2 feet 5 $\frac{1}{4}$ inches.
Length of top : 3 feet 8 inches.
Width — : 1 foot 5 $\frac{1}{2}$ inches.

Reproduced and described in an article by Stella Rubinstein : "French Furniture, Mediaeval and Renaissance", in the New-York issue of the "International Studio", May, 1917, p. LXXVII, fig. 9.

The table though less beautiful than the one previously described, is nevertheless an excellent and most rare specimen of its kind. As we have noticed, the date 1508 is carved upon it in front, where are also seen the letters A. B. and P. K. most probably indicating the owners. Though the date is late, the composition and the decoration are entirely in the mediaeval spirit. It can be taken apart, being composed of planks mounted on trestles, as was the custom during the Middle Ages.

DRESSER

FRENCH. About the middle of the Fifteenth Century.

The form of the dresser is that of a cupboard, standing on four high legs. The front is divided into three parts. In the center is a panel decorated with Gothic tracery, leaf-work and rosettes. On either side is a door similarly decorated and showing above and below friezes with Gothic tracery and on the sides locks, elaborately ornamented.

Height : 3 feet 11 $\frac{1}{2}$ inches.
Length : 4 — 3 $\frac{1}{4}$ —
Depth : 1 foot 9 —

Formerly in the Adolphe Singher Collection, Le Mans.

Described in the Sale Catalogue of the Singher Collection, 1912, p. 55, No 391.

Reproduced and described in an article by Stella Rubinstein : "French Furniture, Mediaeval and Renaissance" in the New-York issue of "The International Studio" May, 1917, p. LXXIV, fig. 7.

In comparing it with other dressers of the same kind we find many analogies with one in the Cluny Museum ("Le Musée de Cluny. Deuxième série. Le Bois", pl. 14).



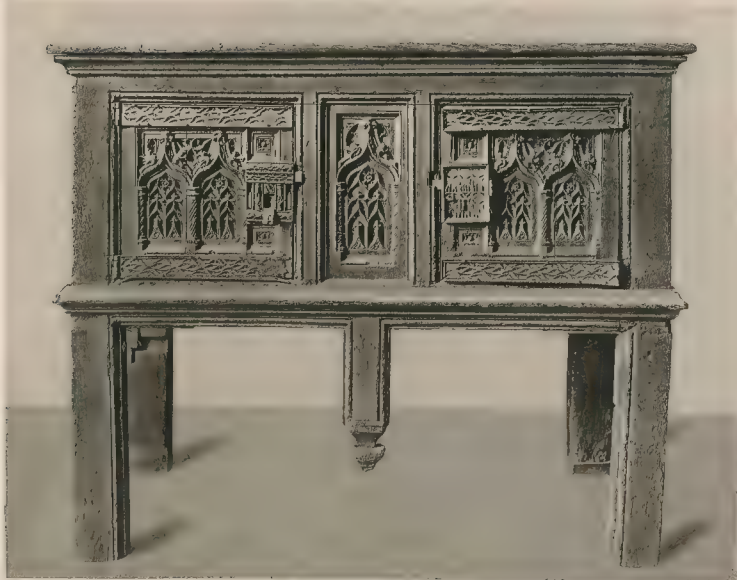


TABLE
DRESSER
FROM THE FINE FURNITURE OF THE MIDDLE AGES

CUPBOARD WITH TWO DOORS

FRENCH. Second half of the Fifteenth Century.

The cupboard is formed of two square parts, one resting above the other. In the front of each is a door on hinges decorated with Gothic tracery, leafage and rosettes. Two iron bars, also decorated with Gothic tracery, finish the upper and lower parts of each door. On the right sides, directly in the center, is a lock. On the top are four carved blocks, connected by tracery and leaves. The whole rests on a plain square base.

Height : 3 feet 9 $\frac{3}{4}$ inches.
Width : 1 foot 8 $\frac{1}{10}$ —

CHAIR WITH HIGH BACK AND CANOPY

FRENCH. Late Fifteenth Century.

The back shows four panels decorated with encircled rosettes and Gothic tracery. In the upper part of each panel is a shield, the first showing the arms of France and Brittany, the second that of France, the third, the instruments of Passion, and the fourth, the arms of France and of Dauphiné. Between each panel are pilasters, decorated with twisted columns and bell turrets. The lower part of the chair, the seat, forms a chest, a characteristic often met with in the Mediaeval period, where all possible use was made of every piece of furniture. It is decorated with linen folds.

The canopy has a pierced Gothic design at the top and at the bottom, while the central division shows Gothic tracery. At the sides are pilasters and on the top are crochets.

Upon the pierced design on top is an inscription reading : MICHEL ERAULT P. DE BUIGNON.

The lower part of the chair has been restored.

Height : 8 feet 5 inches.

Said to come from a Church in Clermont-Ferrand.

The chair belongs to fine specimens of its kind. The canopy seen on top was an emblem of dignity, and according to Henry Havard (*"Dictionnaire de l'Ameublement"* 1887-1890, vol. I, p. 634), only a count or baron with high functions, was allowed to have a canopy over his chair.

A chair in the Metropolitan Museum, formerly forming a part of the Molinier and of the Hoentschel Collections, shows an identical structure and an almost identical decoration (Pératé et Brière : "Collections Georges Hoentschel", vol. I, pl. XLI).

Among other chairs showing a close relationship, there is one, of the same type, but larger and more profusely decorated, in the Château de Langeais.

The inscription on top indicates that the chair was made for a certain MICHEL ERAULT prior of Buignon. It is difficult to find out who he was and when he lived exactly. The chair was most probably executed during the reign of Anne de Bretagne, as shown by the presence of her arms on one of the panels of the chair, on which it is used, in the same way as the other coats of arms, as a simple decoration. The instruments of Passion show, on the other hand, that the chair was made for a church.



CHAIR WITH HIGH BACK AND CANOPY

SEAT, 27 1/2 IN. HIGH



CUPBOARD

PLATE XXII

LECTERN

FRENCH. Late Fifteenth Century.

The front side shows two angels with long robes and with curly hair, kneeling and holding with both hands a shield with a coat of arms "d'argent à quatre bandes de gueules". Below is a frieze composed of grapes and leaves and on the base are decorative animals in the corners and an arch in open tracery in the front. The back shows fantastic griffins and leaf-work while the base is decorated in the same way as the base in front.

Height : 1 foot 3 inches.
Width : 1 — 2 —

Reproduced and described in an article by Stella Rubinstein : " French Furniture, Gothic and Renaissance", in the New-York issue of the " International Studio", September, 1917, p. LIX.

The lectern is of great rarity and beautiful in execution. It belongs to the series of portable lecterns, which consisted of constructing just the principal part of the lectern, that is the tablet on which the books were to be placed. These lecterns could easily be placed on tables, chests and other pieces of furniture (For various kinds of lecterns constructed in the Mediaeval period, see Viollet-le-Duc : " Dictionnaire Raisoné du Mobilier Français", 1871-1875, vol. I, under the word " Lutrin").

NOTE. — The coat of arms seems to belong either to the Chesnon de la Chardonnière family of Touraine or to the one of Belloy de Castillon. Both these families had the same arms and they both correspond to those seen on the lectern (Riestaf : " Armorial Général"). However, as no colors are visible on the arms of the lectern, nothing definite can be reached on the subject.



LECTERN

FROM THE MUSEUM OF THE UNIVERSITY OF CHICAGO

PLATE XXIII

CHEST

FRENCH. Late Fifteenth Century.

The front panel is decorated with Gothic tracery in the form of arched windows, and with fleurs-de-lis. In the upper part is a frieze composed of small rosettes in squares and around the bottom is another frieze of guilloché. The side panels are similarly decorated, while the back and top are plain. In the center of the front panel, near the top, is a lock decorated with Gothic tracery.

Length : 7 feet 2 1/2 inches.
Height : 2 — 8 —
Depth : 2 — 4 —

Formerly in the Adolphe Singher Collection, Le Mans.

Reproduced and described in the Sale Catalogue of the Singher Collection, Paris, 1912, pl. No 392 and p. 55.

Reproduced and described in an article by Stella Rubinstein: "French Furniture, Mediaeval and Renaissance", in the New-York issue of the "International Studio", May 1917, p. LXXVI, fig. 6.

The chest is a representative example of the way in which the artist craftsman, in the Mediaeval period, applied architectural tracery to the decoration, which is, here, well balanced and of great harmony.

Of the same type, but without fleurs-de-lis, is the decoration on the front of a chest in the Metropolitan Museum, New-York, coming from the Hoentschel Collection. In the same Museum and coming from the same Collection is a fragment of the front of a chest showing the same kind of fleurs-de-lis as the chest here reproduced (André Pératé et Gaston Brière: "Collections Georges Hoentschel", vol. I, pls. 48 and 50). Another panel of a chest, decorated with fleurs-de-lis is reproduced in Champeaux: "Le Meuble", vol. I, p. 91.

Two other chests, one in the Collection of Madame Edouard Durbesson, the other in the Aubanel Collection, show great similarity in the decoration (Arnaud-d'Agnel: "Le Meuble" — Ameublement Provençal et Comtadin du Moyen Age à la fin du xvm^e siècle" — pls. III-IV).

CHEST

FRENCH. Late Fifteenth Century.

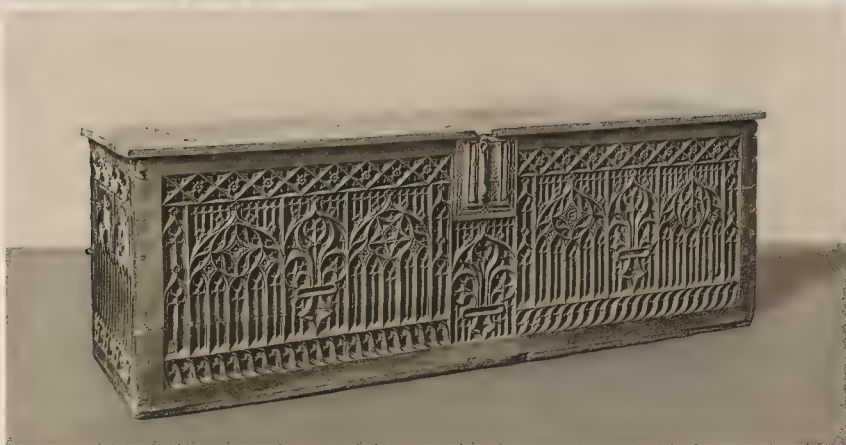
The front panel shows compartments in the form of Gothic windows decorated with scrolls, leaf-work and encircled rosettes. In the center, near the top, is a lock decorated with Gothic tracery and at either side of it is seated a Saint, while below

the lock two angels are holding a shield with an undetermined coat of arms. Other Saints are seen in niches, in the lower part of the arches forming compartments, while the Virgin holding the Child is standing in a niche, in the upper side of the pilaster, at the right. The side-panels are decorated with linen folds while the edge of the top shows a row of square nails around the top.

Height : 2 feet
Length : 5 — 2 3/4 inches.
Depth : 2 — 7 1/2 —

Reproduced in an article by Stella Rubinstein: "French Furniture, Mediaeval and Renaissance, in the Metropolitan Museum", in the New-York issue of the "International Studio", May, 1917, p. LXXV, fig. 5.

A chest very similar to it is in the Metropolitan Museum coming from the Hoentschel Collection (Collections Georges Hoentschel vol. I, pl. 47). Analogies can also be found in comparing it with a chest formerly in the Emile Gaillard Collection ("Catalogue de la Collection Gaillard", 1904, pl. No 221), with one in the Château de Pau (Havard: "La Menuiserie" p. 59, fig. 50), and with two chest fronts in the Musée des Arts Décoratifs, Paris (Metman et Brière: "Musée des Arts Décoratifs. — Le Bois", 1905, vol. I, pl. 10, No 38 and pl. 14, No 59).



TWO CHESTS
FRENCH LATE 15TH CENTURY

PLATE XXIV

CHEST

NORTHERN FRENCH OR FLEMISH. Late Fifteenth or Early Sixteenth Century.

The front of the chest is decorated with fleurs-de-lis in small squares and with nine Gothic arches under which are nine standing figures. In the center, wearing a full gown and mantle, with a crown on her loose curly hair, is standing the Virgin holding on her arm the Infant Jesus. At the left are Saint Catherine, Saint John the Baptist, Saint Veronica and Saint Paul, all holding attributes by which they are easily recognizable. At the right are standing Saint Barbara, Saint John the Evangelist, an undetermined female Saint and Saint Peter, all holding their attributes.

Saint Catherine and Saint Barbara wear crowns on their heads and are dressed in the same way as the Virgin, while Saint Veronica wears a veil on her head. The remaining Saints are dressed in gowns girdled at the waist over which are full mantles.

Carved columns, leafage and pinacles complete the decoration of the chest.

Height : 3 feet 3 inches.
Length : 6 — 8 3/4 inches.
Depth : 2 — 9 — .

Formerly in the Spitzer Collection, Paris.

Reproduced and described in the "Catalogue de la Collection Spitzer", 1891, vol. II, pl. I, No 3.

Reproduced and described in an article by Stella Rubinstein : "French Furniture, Gothic and Renaissance", in the New-York issue of the "International Studio" November, 1917, p. III.

It is interesting to compare the chest with one in the Historical Museum in Orléans (Georges Rigault : "Orléans et le Val de Loire", Paris, 1914, p. 107), and with a chest, formerly in the Spitzer Collection, equally showing nine Saints in niches, on the front of the chest ("Catalogue de la Collection Spitzer", vol. II, pl. I, No 4).



CHEST
NORTHERN FRENCH OF 14TH-15TH CENTURY

PLATE XXV

CHEST

NORTHERN FRENCH OR FLEMISH. Late Fifteenth or Early Sixteenth Century.

It is rectangular in shape and it shows in the front four panels decorated with branches of leaves, flowers and acorns. Between each panel is a flat pilaster decorated with Gothic tracery in the form of windows and on top is a frieze equally decorated with Gothic tracery.

The end panel shows a decoration composed of fleurs-de-lis, rosettes and trefoils. The lock seen in the upper part, in front, is beautifully carved with Gothic tracery and shows, in the center, a bearded figure, while in the corners are four human heads.

Height : 2 feet 10 inches.
Length : 6 —
Depth : 2 — 1 inch.

A chest showing the same elements of decoration but differently composed, was formerly in the Emile Gaillard Collection (Catalogue, 1904, pl. No 12). Another, showing great similarity in the decoration, is in the Louvre.



CHEST

THE METROPOLITAN MUSEUM OF ART, NEW YORK

PLATE XXVI

*
CHEST

SOUTHERN FRENCH, possibly SAVOYARD. Late Fifteenth Century.

The subject represented is Salome with the head of Saint John the Baptist. Salome is seen in the center, turned to the right; a jeweled headdress is on her head and she is holding a plate on which is the head of Saint John the Baptist, with long thick hair and bearded. Herode is seen at the right. He is bearded, wears long hair and on his head is a high hat decorated with feathers and showing a human mask on top. At the extreme left, standing behind Salome, is her lady companion.

One of the side-panels shows, in a medallion, the bust of a bearded man with long hair and a high hat. The other side-panel equally shows in a medallion the head of a man wearing a small feathered hat. Tassels hang on either side of the medallion.

Height : 1 foot 8 inches.
Length : 4 feet 5 —
Depth : 1 foot 8 —

Formerly in the Henri Hecquet Collection, Amiens.

The decoration of the chest is most interesting and the style quite unusual. It is difficult to assign it to any definite school as it shows a mixture of Italian, Spanish and French elements, more especially those of the two latter countries.

CHEST

FRENCH. Late Fifteenth or Early Sixteenth Century.

The front of the chest is divided into two parts, each side showing two rounded arches with columns at the sides. Above are friezes and in the corners of the arches is a floral decoration. In the center is an upright panel showing a lock on top and below a plain shield upon which was most probably originally represented a coat of arms. Below the shield is a carved rosette.

The two parts of the front panel are differently decorated, the one at the left showing branches of leaves and seed-buds with a frieze similarly decorated; the one at the right showing grotesque monsters and at either end of the frieze above is seen an animal's head holding in its mouth the end of a branch of leaves and acorns, seen also on the frieze. The arches themselves are differently carved, and the side-panels show equally grotesque monsters.

Height : 2 feet 6 inches.
Length : 5 — 7 —
Depth : 1 foot 10 —

The decoration of the chest is most interesting. In its style it shows the transition from the Gothic to the Renaissance period and this is indicated not only by the arches which are of the Renaissance period but also by the floral decoration and by the *grotesques*, which in their style show the end of the Gothic period. The difference prevailing in the decoration of the left and right side-panels is most significative of the taste of the time.

The decoration of the two left side-panels is similar to the decoration seen on a chest in the Louvre, called Flemish, early 16th century, which is, however, much heavier in execution.



CHEST

FINISHED IN DR. STANGE POSSIBLY SALVAND LATE 15TH CENTURY

CHEST

REASON IN DR. STANGE EARLY 16TH CENTURY

PLATE XXVII

DRESSER

FRENCH. Early Sixteenth Century.

The architectural construction of the dresser is entirely in the Gothic spirit. The back also shows a decoration of linen folds, and the locks, Gothic tracery. Only the decoration of the front-panels is in the Renaissance style. The upper side-panels show busts in medallions and around are animals, leaf-work and dragons. The center panel shows two dragons facing each other with branches in their mouths. The lower panels, in the form of a frieze, show human busts in medallions and on either side winged dragons.

Height : 4 feet 9 $\frac{1}{4}$ inches.
Width : 4 — 8 —

Many analogies in the decoration can be found with a dresser in the Emile Gaillard Collection (Catalogue 1904, pl. No 49) showing a similar composition and the same style of decoration. It is also interesting to compare it with a dresser in the Arconati Visconti Collection in the Louvre (No 51) and with three panels in the Musée des Arts Décoratifs, Paris (No 242 A. B. C.) called School of Auvergne, first half of the 16th century.

CHEST

NORTH ITALIAN. (PIEMONTESE). Late Fifteenth or Early Sixteenth Century.

The front of the chest is divided into four compartments decorated with Gothic arches and a floral design, and separated from each other by flat pilasters decorated with Gothic tracery in the form of quatrefoils, rosettes and a guilloche. The first three compartments depict the Martyrdom of Saint Sebastian. The Saint is naked except for a scarf around his loins and he is attached to a pillar. In the compart-

ments at his right and left are two executioners, with long hair and tightly fitting garments, throwing arrows at the Saint. In the last compartment, at the right, is standing Saint Blase represented as a bishop. Above is an inscription in Gothic letters reading: S. BLACIUS.

Height: 2 feet 4 1/2 inches.

Length: 6 — 7 3/4 —

Depth: 1 foot 7 —

Formely in the Adolphe Singher Collection, Le Mans.

Described in the Sale Catalogue of the Singher Collection, Paris, 1912, No 397.

The chest is of great interest for its sculptural representation as well as for its workmanship. Owing to the subject represented on it, it was probably made for a Church dedicated to Saint Sebastian or to Saint Blase, to hold the holy vestments.

NOTE. — Saint Sebastian was a native of Narbonne. He lived in the third century under Diocletian who held him in great favor. He was a soldier and occupied a high rank in the army. The cult of Saint Sebastian is great everywhere but he is particularly popular in the countries and districts which were most exposed to the plague, as for instance, all down the east coast of Italy, from Venice to Bari, Saint Sebastian is constantly met with (Mrs. Jameson: "Sacred and Legendary Art", vol. II, pp. 412-420).

Saint Blase lived about the same time. He is a very popular Saint in England, France and Germany. He was bishop of Sebaste and he is often represented in art holding a church, horn or rake, in reminiscence of various periods in his life (Arthur Bell: "Lives and Legends of the Great Hermits and Fathers of the Church", p. 42).



DRESSER

FRENCH, EARLY 15TH CENTURY

CHEST

FRANCE, 15TH OR EARLY 16TH CENTURY

TWO DOORS IN WOOD

FRENCH, SCHOOL OF THE LOIRE. About 1505-1510

The doors are composed of ten panels of which the two central ones are square and are decorated with grotesque heads, fantastic birds, scrolls, leafage and vases. The eight remaining panels are rectangular and are most exquisitely decorated with rushes, leaf-work, vases, amorini and birds displayed over the surface. The upper panels show on one door the busts of Louis XII. and of his minister, Georges d'Amboise, in medallions, the former with the arms of France, the second with a circular inscription indicating his titles and surmounted with his arms and the cardinal's hat. The upper panels of the second door show the busts, in medallions, of Adrian and of Faustine.

Height of door with frame : 7 feet 10 inches.
Width — — — : 4 —

Made originally for the Château de Gaillon.

Formed afterward part of the Hochon Collection.

Reproduced in the Sale Catalogue of the Hochon Collection, Paris, 1903, p. 28, pl. Nos. 112-113.

The panels, which have been arranged into doors at a later period, are composed entirely in the Renaissance style and are inspired by Italian models. They have been made for the Château de Gaillon, the famous residence of Cardinal Georges d'Amboise, who had accompanied Louis XII. to Italy, and who was infatuated with what he had seen there. Although the accounts of the Château de Gaillon reveal no Italian names among the artists, the spirit of the productions at Gaillon is fundamentally influenced by the Italian methods. Very little of this splendid residence is now left. This is, in large measure, due to the decree of the French Convention in 1792, when all church privileges were abolished. The Château de Gaillon, considered an ecclesiastical property, was consequently taken over by the government to be sold (Deville: "Comptes de Dépenses de la Construction du Château de Gaillon.", Paris, 1850, texte, p. XLV).

The central panels are the same as some of the panels from the chapel at Gaillon, now in the Abbaye of Saint Denis (Champeaux: "Portefeuille des Arts Décoratifs", vol. II, pl. 133, and Alexander Lenoir: "Musée des Monuments Français", vol. III, p. 20, pl. 93).

The upper-panels most probably belong to the same series as the ones in the Metropolitan Museum in New-York, coming from the Hoentschel Collection, while the lower ones are of the same series as the eight panels in the Cluny Museum (Nos. 256, 257) and the ones from the door in the Louvre (Champeaux: "Le Meuble" vol. I, p. 135, fig. 20), all coming from the Château de Gaillon.

As seen by the accounts of the Château de Gaillon, the most important wood-carver there was Colin de Castille, who was also the principal wood-carver in the Rouen Cathedral. Between 1503 and 1509, he is mentioned over fifty times in the accounts of Gaillon (A. Deville: "Comptes de Dépenses de la Construction du Château de Gaillon", pp. CXL1-CXLII) and it is very possible that he is the author of the panels of the doors here reproduced, as well as of the various others, dispersed in the Museums mentioned above. (For reproductions of some of them see also Vitry et Brière: "Documents de Sculpture Française". Renaissance, vol. I, pls. VI - VII).



DOORS

FRENCH

PLATE XXIX

CHEST

FRENCH. About 1520

The front panel shows in the center a garland composed of grapes and leaf-work and containing a bust of a man in helmet. On either side is a vase with an amorino playing upon a musical instrument. The whole surface is decorated with branches, foliage, large birds and in the upper corners with human masks. On the sides are pilasters decorated with leafage and surmounted by capitals showing leafage in flat relief, while the frieze shows dragon heads terminating in scrolls with small human heads at the end.

The right side panel shows a shield surmounted by branches bearing fruit suspended on a ribbon, while the left side panel shows, instead of the shield, branches ending in dragon heads.

Height : 2 feet 11 1/2 inches.
Length : 5 — 3 1/2 —
Depth : 2 — 2 1/2 —

Formerly in the Rikoff Collection.

Reproduced in an article by Stella Rubinstein: "French Furniture, Mediaeval and Renaissance", in the New-York issue of the "International Studio", November, 1917, p. VII, fig. 7.

The workmanship of this chest is of the finest. Its decoration is entirely in the Renaissance style, of which all the elements are inspired by Italian models but of which the spirit is entirely French. The date of its creation can be placed between 1515-1520, and the region in which it was produced seems to be the region of the Loire.

In comparing it with other chests of the same type we find analogies with a chest from the Collection of Marquis de Biencourt (Bajot: "Encyclopédie du Meuble...", vol. III, pl. 23, under the division "Coffres"); with one formerly in the Chabrières-Arlès Collection ("Les Arts", October, 1903, p. 16), with one from the Château d'Azay-le-Rideau, actually in the Louvre; with one from the Collection Dupont-Auberville (Champeaux: "Portefeuille des Arts Décoratifs", pl. 268); with the front panel of a chest from the Cluny Museum (Ibid. pl. 477); with two front panels of chests in the Musée des Arts Décoratifs, Paris (Metman et Brière: "Le Musée des Arts Décoratifs. — Le Bois", pl. 39, figs. 190-191), etc...



CHEST
FRENCH ABOUT 1800



PLATE XXX

DRESSER

FRENCH. Second half of the Sixteenth Century.
Style of JACQUES ANDROUET DU CERCEAU

The dresser is composed of two parts, the lower one forming a table-console to support the upper one. Between the two parts is a drawer. On the sides are columns decorated with capitals showing acanthus leaves and rosettes. In the upper part, in the center, is a lion's head and on either side foliage and leaf-work. The upper panel, in the back, shows, in a medallion, a reclining naked figure personifying the Source. On either side of the medallion are winged sea horses.

Standing on eight ball-shaped feet.

Height : 4 feet 9 $\frac{1}{2}$ inches
Length : 3 — 6 $\frac{1}{2}$ —
Depth : 1 foot 5 $\frac{1}{2}$ —

Formerly in the Emile Gavet Collection, Paris.

Reproduced and described in the Sale Catalogue of the Gavet Collection, 1897, p. 11, pl. No 5.

The dresser is made in the style of Jacques Androuet Du Cerceau, who was not only an architect but who also designed models for furniture, tapestries, goldsmith-work, etc. In regard to furniture we find seventy-one models by him, twenty-one of which are for cabinets and dressers (Henry de Geymuller: "Les Du Cerceau, leur vie, et leur œuvre", 1887, p. 319). They are all inspired by models of the Italian Renaissance which the French furniture makers studied and copied frequently.

Among dressers of the same type there was one, more ornate, in the Chabrières-Arlès Collection (Champeaux: "Le Meuble", vol. I, p. 179), and another in the Martin le Roy Collection ("Catalogue Raisonné de la Collection Martin le Roy", 1907, vol. III, pl. XXVI).

DRESSER

FRENCH. About the middle of the Sixteenth Century.
Style of JACQUES ANDROUET DU CERCEAU

The dresser is composed of two parts, the lower one forming a table-console which serves as a support to the upper one. In the center is a drawer decorated with a lion's head, showing a double volute underneath. The upper part has a door in the center and on either side depressions in the form of niches. It is standing

on four baluster-shaped legs attached to a plateau forming the base to which are attached four round columns coming down from the pierced doorway at either side of the dresser, decorated in the upper part, in front, with scrolls, leafage and rosettes and at the sides with volutes in the form of consoles and with rosettes.

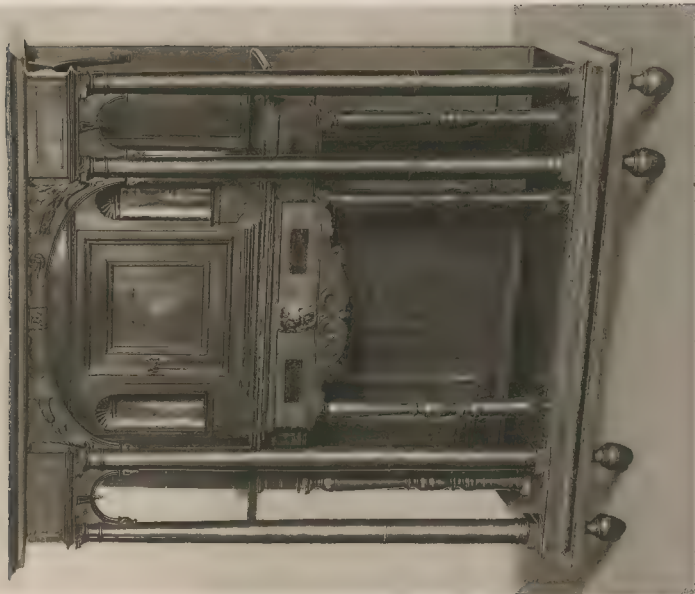
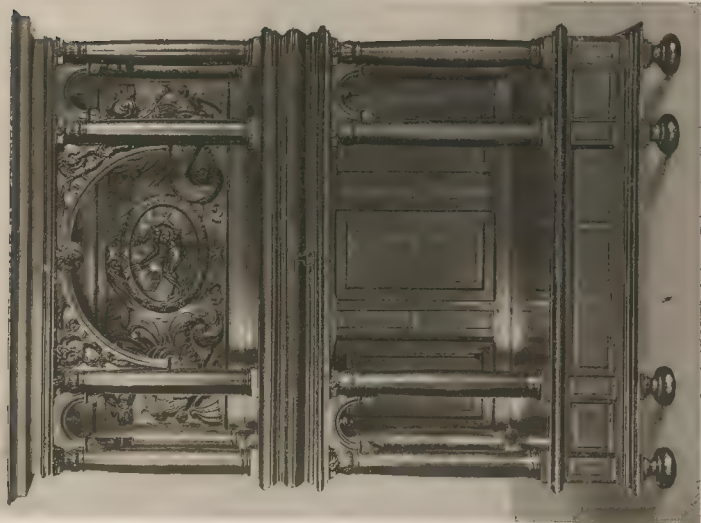
Standing on eight ball-shaped feet.

Height : 4 feet 10 inches.

Length : 4 — 1 —

Depth : 1 foot 7 1/4 inches.

In comparing it with other dressers of the same type we find many analogies with the lower part of a dresser in the Metropolitan Museum, New-York, coming from the Hoentschel Collection, made in the style of Du Cerceau's designs and composed of three parts (Pératé et Brière : " Collections Georges Hoentschel ", vol. I, pl. 58). There are also analogies with a dresser in the Dijon Museum and with one formerly in the Emile Gavet Collection showing exactly the same composition but a more ornate decoration (" Catalogue de vente de la Collection Gavet ", 1897, p. 11-12, pl. VII). Two other dressers showing an identical composition but a somewhat different decoration were one formerly in the Rougier Collection (Giraud : " Recueil descriptif et raisonné de l'exposition de Lyon en 1877 ", pl. 34), and another in the Figdor Collection, Vienna (H. Stegmann-Nurnberg : " Die Holzmöbel der Sammlung Figdor, Wien ", in " Kunst und Kunsthandwerk ", 1907, p. 143).



DRESSERS

CHAIR WITH HIGH BACK

FRENCH, SCHOOL OF BURGUNDY. Second half of the Sixteenth Century.

The construction of the chair with its high back and chest forming the seat is in the Gothic tradition. The decoration on the contrary is entirely in the Renaissance style. The back, completely covered with elaborate carvings, shows in the front panel a standing figure under an arch surrounded by *grotesques* and architectural motives, while at the bottom is a panel showing a cherub with outstretched wings, the whole framed in a border carved in rosettes. Below is a panel carved in scrolls and rosettes which rests on the seat, and at either side are pilasters carved with caryatids which support a heavy carved pediment and a plain projecting cornice above. The arms, carved in leaf design, terminate in heads of *grotesques*, whose elongated bodies extend down at either side of the chest which forms the seat. The chest is plain on the top and is ornamented on front and sides in a bold design of scrolls, rosettes and pilasters. At the bottom is a plain base and four square blocks serving as feet.

Near the top of the front panel is an undetermined coat of arms and the letters P.H. I.B.

Height : 6 feet 7 1/2 inches.

The chair is a fine and representative example of what was made in Burgundy in the way of furniture with its sumptuous carvings in high relief and decorative details of great fantasy and richness. It must have been made to order, as indicated by the coat of arms and the letters seen in the upper part of the front panel and it is very regrettable that neither the coat of arms nor the letters could be identified, for it would have added to the interest of the chair, so beautiful in itself.

A number of chairs in different collections show similarity in the construction and in the decoration. Among them two figured at the "Exposition Rétrospective de Lyon", in 1877, as being in the Rougier Collection, (Giraud : "Recueil descriptif et raisonné de l'Exposition de Lyon", 1877, pls. 28, 29); another was formerly in the Chabrières-Arlès Collection ("Les Arts", November 1903, p. 13).

CHAIR WITH HIGH BACK

FRENCH, SCHOOL OF LYONS. Late Sixteenth Century.

The chair is architectural in design. The high back shows a fluted pilaster at either side, with capitals in leaf design which support a pediment ornamented with carved blocks of acanthus leaves and a carved cornice. The central panel shows an

arched passageway with vaulting, walls and a floor carved in perspective, the whole framed in a carved molding. The seat is formed of a box with a plain lid, the sides and the front are carved with large godroons in high relief. The flat arms with a carved outer edge are supported at either side by two columns, turned and carved. The seat is supported at the front corners by two heavy pedestals, also ornamented with godroons which rest on a square frame with flat blocks serving as feet. The back of the chair extends down to the base, showing in the center a panel carved in a large rosette and palmettes in low relief with, at either side, a carved flat pilaster.

Height : 6 feet 2 inches.
Width : 2 — 7 —

Formerly in the Louis Mohl Collection, Paris.

Described in the Sale Catalogue of the Mohl Collection, 1912, p. 31, No 112.

A chair similarly constructed but differently decorated, coming from the Rougier Collection, is reproduced in Giraud : "Recueil... de l'Exposition Rétrospective de Lyon", pl. 28. The decoration on the other hand is similar to the one on a chair with high back and the seat forming a chest, in the Metropolitan Museum, New-York, equally showing a perspective decoration in the central panel.

The construction of the chair with its high back and a chest forming the seat is entirely in the Gothic tradition. These chairs were still in use in the second half of the 16th Century, in the Renaissance Period, but their function was limited and they were the so called "chaises d'apparat".

In the chair here reproduced, the decoration of the back and the pilasters are greatly inspired by the Italian architecture of the time. The chair however is French in conception and it is a representative example of the workmanship of the School of Lyons to which it belongs.



CHAIRS WITH HIGH BACK

THESE CHAIRS WERE MADE BY THE SEIGNEUR D. M. M. M.

CHAIR (CAQUETOIRE)

FRENCH. Second half of the Sixteenth Century.

The central panel on the back shows a vaulting and columns carved in perspective, the corners above filled in with conventionalized leaf form and a plain pediment with broken arch at the top. At either side of the panel, are plain pilasters which extend down to the floor and form the support for the seat at the back, which is triangular in shape. Plain arms branch out from the back and are supported in front by simple round columns. The seat is supported by similar round columns at the front corners, which rest on square blocks. The four plain square stretchers are placed quite near the bottom.

Height : 3 feet 11 inches.

Width across the arms : 1 foot 11 1/2 inches.

Formerly in the Louis Mohl Collection.

Described in the Sale Catalogue of the Mohl Collection, Paris, 1912, No 111.

In the Louis Mohl Collection there were several other "Caquetoires" of which one (reproduced on p. 30, No 108 of the Mohl Catalogue) is almost identical with the one here reproduced. Another, showing the same perspective decoration on the back, is in the Louvre (Bajot: "Musées du Louvre et de Cluny. Collection de Meubles Anciens", vol. 1, pl. 38). There are also several other "Caquetoires" showing the same shape but a different decoration.

Among other "Caquetoires" of similar form there is one in the Musée des Arts Décoratifs, Paris. (Metman et Brière: "Le Bois" pl. 54, No 273). Two others were formerly in the Emile Gavet Collection (Catalogue 1897, pl. No 63), one in the Martin le Roy Collection (Catalogue Raisonné, vol. III, pl. 33, No 19), one in the Rougier Collection, one in the Chabrières-Arlès Collection, etc.

According to M. Gaston Migeon ("Les Arts" November 1903, p. 12) in none of the inventories before 1570 is there mention of chairs called "Caquetoires" and it was only about that time they came into use in France.

BABY CHAIR

FRENCH (?) Early Seventeenth Century.

The chair rests on four feet united near the ground by stretchers, and showing in front, above, a narrow panel to support the feet of the seated child. On the three sides of the seat are carved panels, the one at the back being higher than the two others.

Height : 3 feet 4 3/4 inches.

Width : 1 foot 7 1/2 —

Formerly in the Adolphe Singher Collection, Le Mans.

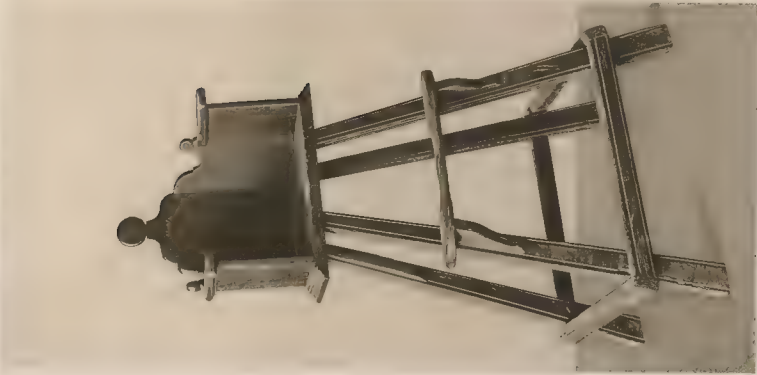
Reproduced and described in the Sale Catalogue of the Singher Collection, 1912, pl. No 416 and p. 59.

BABY CHAIR

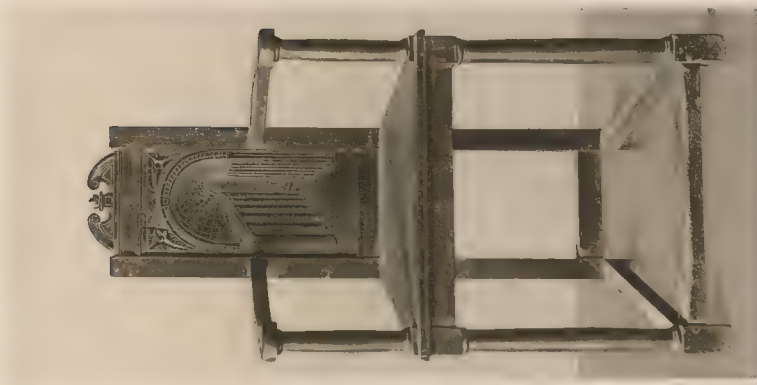
FRENCH. Late Sixteenth Century.

The chair rests on four legs united near the ground by carved stretchers, the front ones being ball-turned and the back ones plain. In the back is a carved panel, on the sides are arm-rests, while on the top at either side is a carved conventionalized leaf. On the seat is a green velvet cushion.

Height: 3 feet 3 inches.
Width: 1 foot 2 3/4 —



BABY CHAIR
TUNG KING



CHAIR CALLED "CAQUETOIRE"
TUNG KING



BABY CHAIR
TUNG KING

PLATE XXXIII

TWO TABLES

FRENCH. Second half of the Sixteenth Century.

The first of the tables is oblong in shape and it rests on two end-supports carved in scrolls and leafage. In the center is an escutcheon with an undetermined coat of arms while at the top is a pediment carved with classical motives and the base is carved with claw-feet, with conventionalized leafage and with an egg and dart pattern. A carved rail unites the two end supports.

Height : 2 feet 3 inches.
Length : 4 — 2 —
Width : 2 — 8 1/4 inches.

The type of this table is one usually met with in the Renaissance period in France. Its carvings however are simpler than in most of those from the well-known collections and museums, of which there are several in the Altman Collection, in the Metropolitan Museum, New-York and in various other museums and collections.

The second table is a folding-table of which the top reposes on a carved rail standing on two end supports and on a column in the center, the end supports being decorated with scrolls, leafage and human masks and showing in front heads of sphynxes. The base upon which the end supports are standing is decorated with volutes and leafage while the stretcher, uniting the end supports, is plain.

Height : 2 feet 5 inches.
Length : 4 — 10 —
Width : 2 — 7 1/2 inches.

Formerly in the Louis Mohl Collection, Paris.

Reproduced and described in the Sale Catalogue of the Mohl Collection, 1912, pl. No 110, p. 31.

This table, in the same way as the preceding one, belongs to a type found commonly in the Renaissance period in France.



TABLES

ANTIQUE CHINESE AND JAPANESE TABLES

NO PLATE

TWO BENCHES

FRENCH. About 1500.

The first of the benches is composed of three chairs put together, the one in the middle being higher than the two side ones. The bench is standing on eight rounded and baluster-shaped legs, united by plain stretchers. The central seat has two carved arm-rests, while the ones at the sides have one at either end and the backs of the seats show narrow carved panels on top.

Height: 6 feet 5 inches.

There is in the Musée des Arts Décoratifs a bench with three seats showing the same disposition of the central one being higher than the two side ones, but of which the decoration is more elaborate.

The second bench is composed of a chest forming the seat and standing on four plain legs attached to the side panels forming arm-rests. The back of the chest shows five panels decorated with linen folds posed vertically, while the lower front of the chest, forming the seat, is decorated with four panels, equally showing linen folds, but posed horizontally. In the center is a plain lock serving for the lid of the coffer.

Height: 3 feet 6 inches.
Length: 5 —

An identical bench, of which however the back panels are missing, is in the Kunstgewerbe Museum, Berlin, given as Northern French, about 1500. (Robert Schmidt: "Möbel" p. 59, fig. 52).

NO PLATE

THREE SMALL CHAIRS IN THE FORM OF "PRIE-DIEU "

FRENCH. Early Seventeenth Century.

They are formed of two parts. In front is a plain, square, low stool, serving as a base to kneel down and behind is the accoudoir showing the top in the form of a half-circle bevelled at the edge and resting on a frame with five blocks inverted, forming capitals for the five ball-shaped columns resting on a base forming a band of a half-circle and attached to the square base in front.

Height : 2 feet 2 1/2 inches.
Width : 1 foot 8 —

Formerly in the Singher Collection, Le Mans.

Described in the Sale Catalogue of the Singher Collection, 1912, p. 63, No 442.

TWO SMALL CHAIRS IN THE FORM OF A HALF-CIRCLE

FRENCH. Early Seventeenth Century.

The chairs show a semi-circular seat with a balustrade of thirteen turned columns and a heavy support at either end. The seat itself rests on six turned columns with plain square blocks attached to a circular base.

Height : 2 feet 3 1/2 inches.
Width : 1 foot 8 3/4 —

Formerly in the Singher Collection, Le Mans.

Described in the Sale Catalogue of the Singher Collection, Paris 1912, p. 63, No 436.

STOOL

FRENCH. Early Seventeenth Century.

The plain square stool rests on four turned legs which are united beneath the seat by four rails and which are joined near the ground by four plain stretchers.

Height : 1 foot 8 inches.
Width and length of top : 10 inches.

Formerly in the Louis Mohl Collection, Paris.
Described in the Sale Catalogue of the Mohl Collection, 1912, p. 35, No 125.

PLATE XXXIV

STALLS WITH TWO SEATS

SPANISH. First half of the Sixteenth Century.

The stalls rest on a plain rectangular base. They show two divisions with seats folding back, and having "misericordes" decorated with winged cherub heads and leaf-work. The arm-rests show carved rosettes and seated grotesque human figures crossing their legs. The back is decorated with grotesque heads, with busts in medallions and with applied decorations in metal.

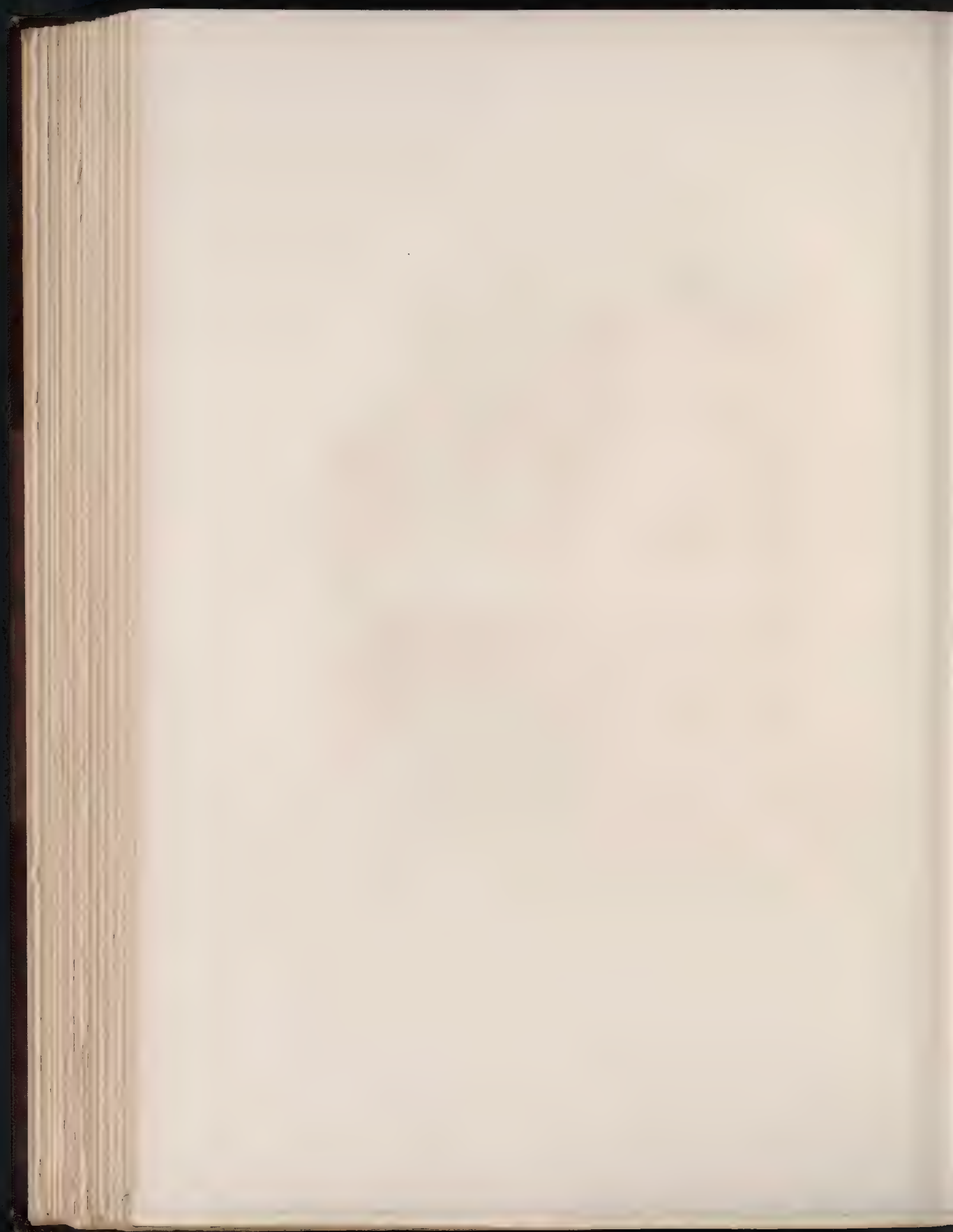
Height : 5 feet 3 1/2 inches.
Length : 4 — 8 —
Depth : 2 — 1 3/4 —

These stalls were most probably made for a private chapel. They were made for religious use as indicated by the construction of the seats which fold back. Both the Italian and French influence is noticeable in them; the first in the floral decoration, the second in the figures.



STALLS

SPAN 5 FIRST HALF OF THE 16TH CENTURY



TWO CHAIRS

NORTH ITALIAN (PIEMONTESE). About the middle of the Fifteenth Century.

The first of the chairs is round-shaped and is standing on three feet; two in the front and one in the back. The round-shaped back shows four panels carved with Gothic tracery in the form of windows and rosaces. A decoration similar to it is also seen on the panel in front.

Height : 2 feet 5 inches.

The second chair, of the same rounded shape, is equally standing on three feet. The decoration however as well as the shape of the back and of the front differ. The back shows two plain, round-shaped panels, leaving an empty space between them. Around the top and around the bottom of the back-panel is a carving of half-circles figured with rosettes, while on the panels forming the feet is a decoration of vine-leaves. The front of the chair has a decoration of Gothic tracery and at each side is a carved rosette.

Height : 2 feet 6 $\frac{3}{4}$ inches.

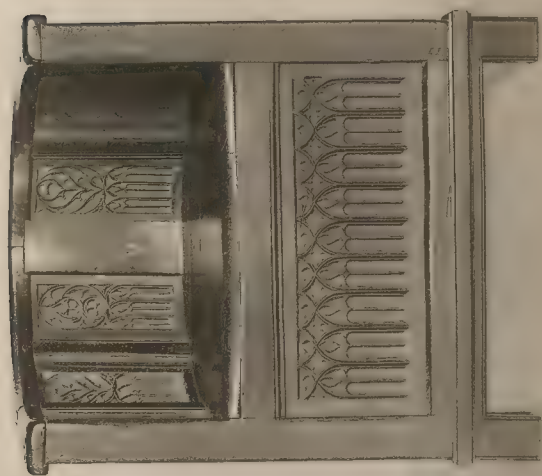
Chairs of this type were mostly constructed in the northern part of Italy and several of them can be seen in the choir of the "Collegiata di S. Orso" in Aosta (Giulio Ferrari: "Il Legno nell'Arte Italiana", part I, pl. 38).

Among chairs similar to the first, is one showing the arms of Castille and Leon (Leonard Williams: "Arts and Crafts of Older Spain", vol. II. p. 10, pl. I, and Phot. Laurent et Cie, Madrid, No 832).

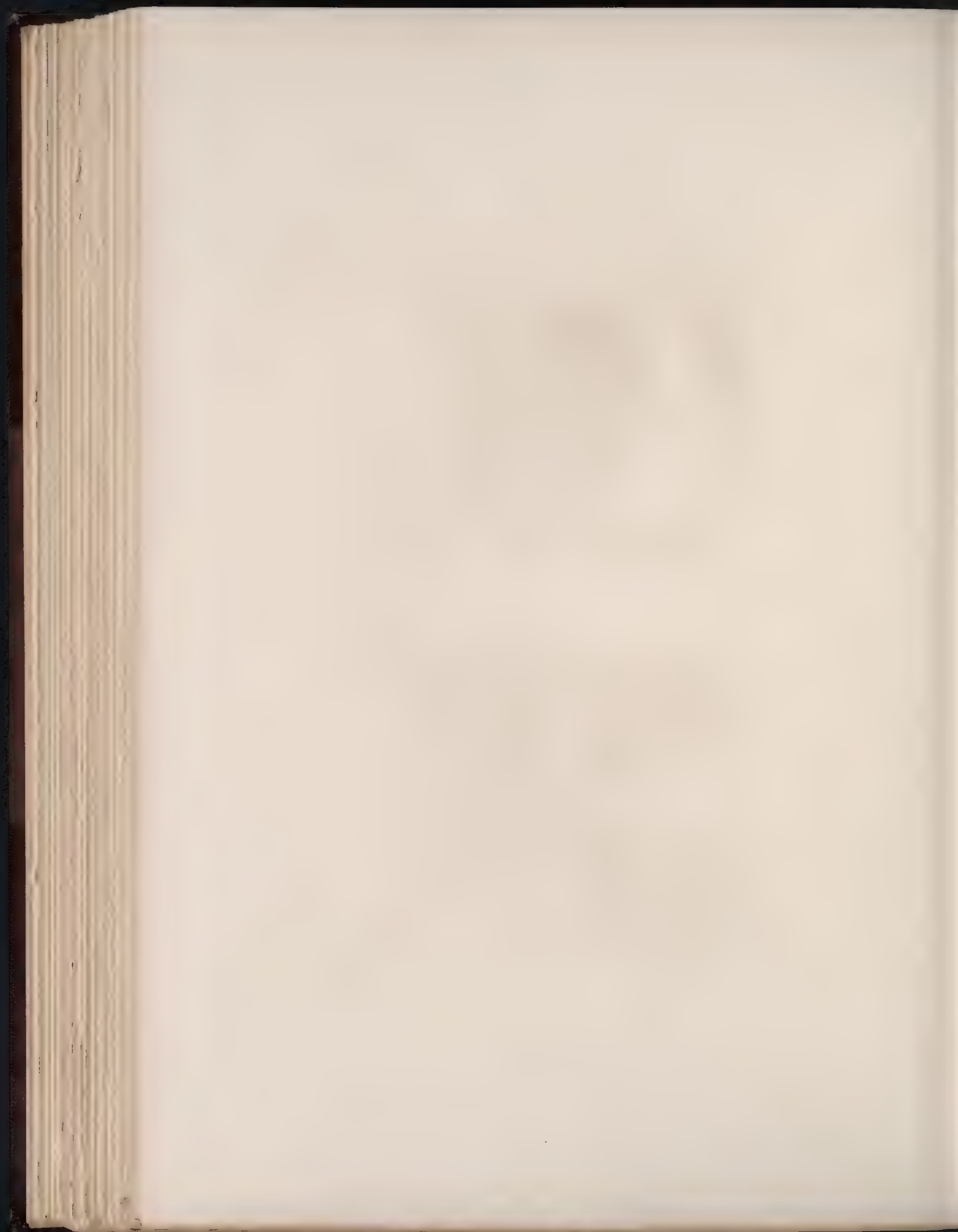
As for the second chair, there was one, of exactly the same type, in the Figdor Collection, Vienna, and Mr. Stegmann, in describing it ("Kunst und Kunsthandwerk", 1907, p. 562, figs 58-59, description p. 571), says that he doesn't know of any other example of the same kind, but that it was most probably created in the northern part of Italy.

The shape of these chairs, though often made in the Mediaeval period, goes back to the Antiquity (Viollet le Duc: "Dictionnaire du Mobilier...", vol. I, pp. 42, 45).





CHAIRS
N. B. H. A. AN. P. H. O. M. A. S. T. H. E. M. I. D. L. E. T. H. E. S. T. A. T. U. E. S. T. A. T. U. E. S.



TWO CASSONI WITH SCENES FROM THE STORY OF ACTEON AND DIANA

Style of SPINELLO ARETINO. FLORENTINE SCHOOL. Early Fifteenth Century.

Each of the cassoni shows the front panel ornamented with three circular medallions, enclosed in a framework of gilded "pastiglia" with a floral design, while on the side panels are coats of arms which it was impossible to identify. Inscriptions in Italian explain the scenes represented on one of the cassoni, which read as follows :
COME ACTEON SUONAVA ALLA CACCIA CON SUA COMPAGNA — COME DIANA
FECE DIVENTARE CERVO ACTEON — COME GLI COMPAGNI DI ACTEON ANDA-
VANO CERCARLO E NON LO POTEVANO TROVARE. The inscriptions on the other
cassone are illegible.

In the cassone reproduced below, we see indeed, at the left, Acteon with his companions arriving at Diana's grove; in the second medallion, Acteon having surprised Diana and her maiden companions in their bath, is changed by the goddess into a stag; in the last medallion Acteon's companions are looking for him but cannot find him.

The second cassone, above, shows scenes most probably relating to the same story, but on account of the inscriptions being illegible, they have been impossible to identify.

Height : 2 feet 6 1/2 inches.
Length : 5 — 2 1/2 —
Depth : 1 foot 11 1/2 inches.

Said to come from the hospital of Santa Maria Novella, Florence.

They were afterwards in the possession of Mr. Drey, Munich.

Figured at the "Exposition du Moyen Age et de la Renaissance", at the Hôtel Sagan, Paris, 1913.

Described in the Catalogue of this Exhibition, p. 172.

Described in an article on the Exhibition, by Emile Bertaux in "La Revue de l'Art Ancien et Moderne", 1913, vol. 34, pp. 7-8.

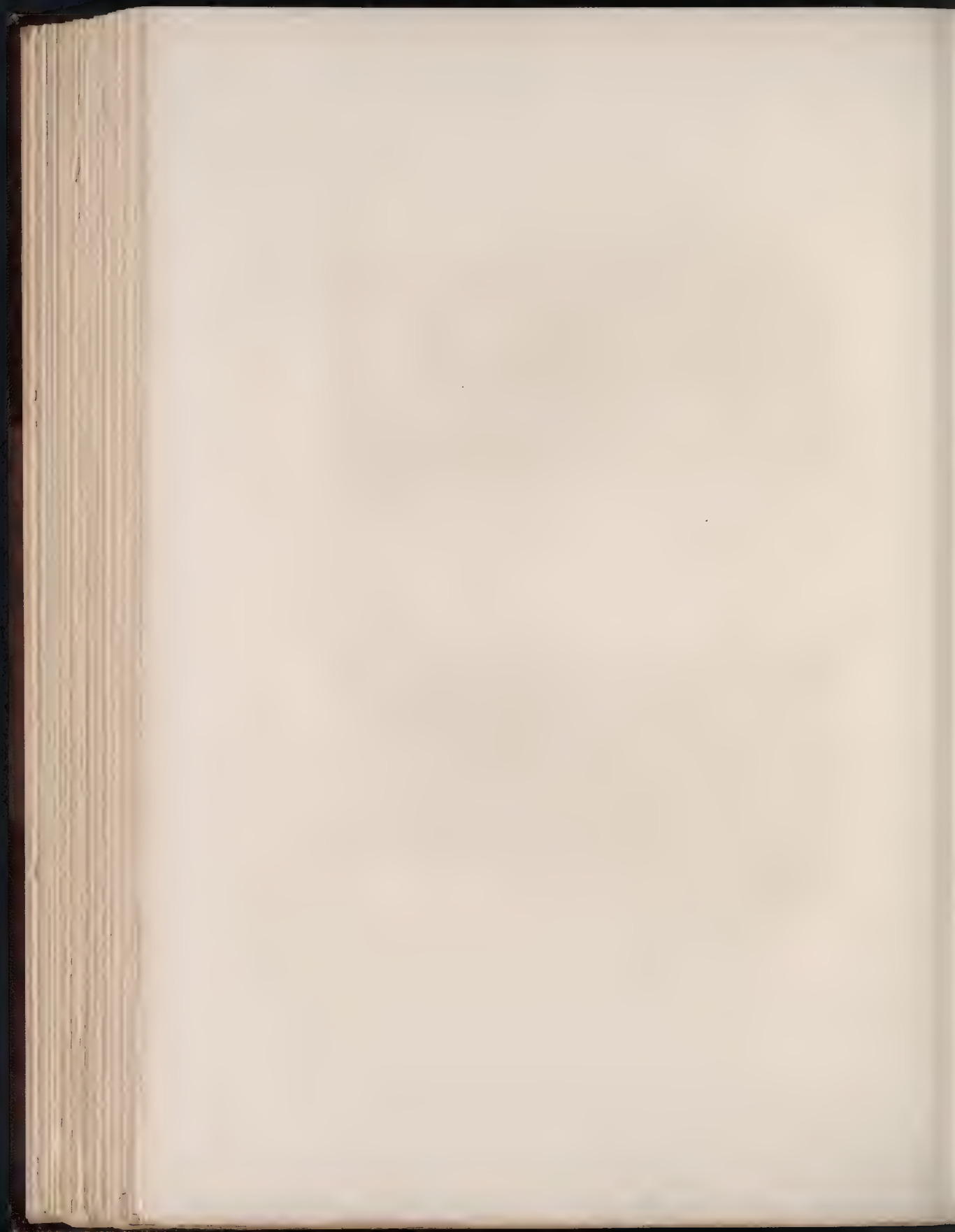
Reproduced and described in Paul Schubing: "Cassoni", pl. III, No 22, who says that they originally came from Santa Croce, Florence.

The Florentine origin of the cassoni is obvious. In style they stand near Spinello Aretino's work and it is interesting to compare them, among others, with types in his frescoes in the Palazzo Communale in Siena (Phot. Alinari P. 2. No 9458), and others.





TASSONI WITH SCENES FROM THE STORY OF ACTEON AND DIANA



CASSONE WITH RELIEFS IN GILDED STUCCO

ITALIAN, Probably FLORENTINE. Early Fifteenth Century.

The front of the cassone is decorated with a subject taken from some Mediaeval Romance, difficult to identify but perhaps representing some episode from the story of Lancelot.

The scene is laid against a blue painted background showing hills in the center, the outlines of a city, a château-fort, trees, etc. In the foreground, at the left, are young ladies and gentlemen dressed in rich costumes and advancing toward the right. The figures are in relief and gilded. Some are playing musical instruments, others are holding flags. In front of a lady most richly dressed and probably the most important of the company, kneels a young emissary bringing her some message.

At the right is a large ship filled with ladies and gentlemen. On a sort of raised dais, at the head, sits a bearded emperor, seemingly receiving the entire company. Seated at the edge of the water is the figure of a man, seen fishing.

The base of the cassone is painted dark and is decorated with medallions, garlands, vases and leaf-work. In the center is an undetermined coat of arms. The cover and the sides are painted with a textile motif of the 15th Century. Painted in gold on a brown ground.

Height, with base : 2 feet 1 1/2 inches.
Width : 5 feet 8 inches.
Depth : 1 foot 10 1/2 —

The style of the costumes and the types would suggest a Florentine origin of the cassone, while the base with its medallions, vases and garlands would rather point to Verone as the place of its workmanship. The coat of arms, which it was difficult to identify, would have probably helped to fix the school to which it belongs. The exact knowledge of the subject represented would on the other hand enhance the interest of the cassone, which in itself is most decorative and fine in quality.

In comparing it with other cassoni of the same type we find a close relationship with a cassone in the Victoria and Albert Museum, London (No 8974' 63).

SMALL MARRIAGE COFFER IN WOOD AND PAINTED GESSO

ITALIAN. Early Fifteenth Century.

The shape of the casket is oblong; it has a hinged cover with sloping sides in the form of a roof, and it is entirely covered with a painted ornamentation in relief,

against a gilded background. Around the body is a decoration of scrolls, with cupids playing amidst foliage on one side, while on the other two hunters accompanied by dogs pursue a hare and a boar. On the cover, on the sloping fronts, are scenes from romances; the front and the back show large medallions depicting a nobleman and a lady paying honor to a knight, and on either side of the medallions are tournament and dancing scenes.

On the top of the cover runs an inscription in capital letters: *ONESTA NA BELLA DONNA*.

Length : 2 feet.
Height : — 8 1/2 inches.
Depth : — 8 —

Formerly in the Spitzer Collection, Paris.

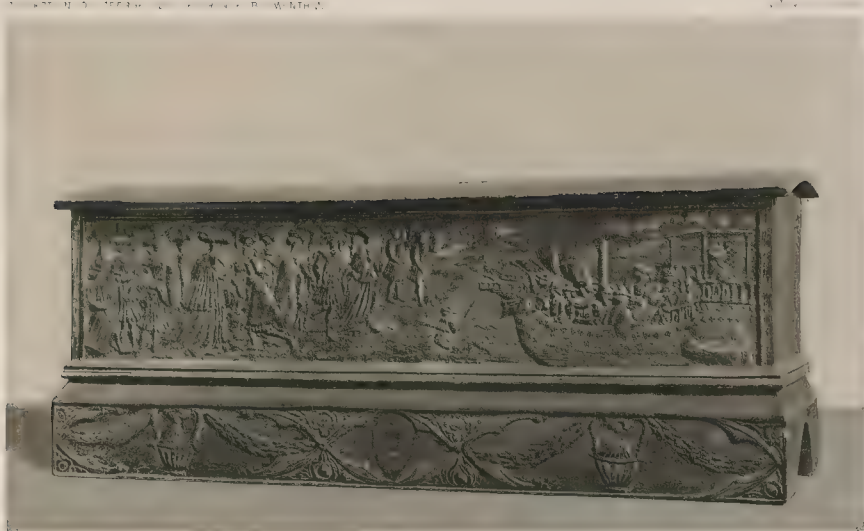
Subsequently in the Chabrières-Arlès Collection, Lyons.

Reproduced in the "Catalogue de la Collection Spitzer", vol. V, "Les Coffrets" pl. I.

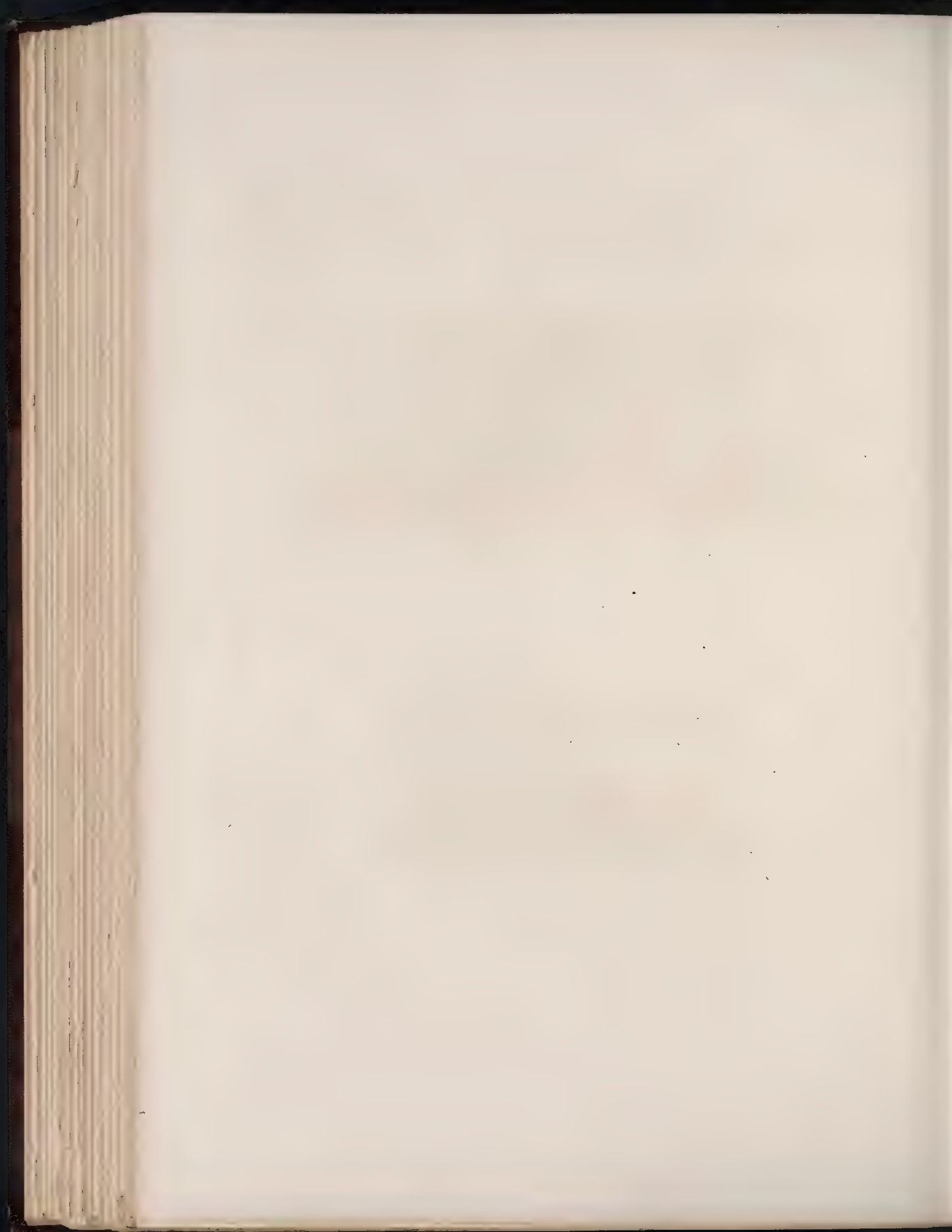
Reproduced in "Les Arts", October, 1903, p. 16.

Caskets of this kind were made as a gift to a young lady about to be married, and subjects generally represented on them were love stories. The inscription *ONESTA NA BELLA DONNA* is most significant.

A casket of the same type, but representing a different subject, is in the Louvre, donated by M. Stein.



CASSONE WITH SCENES FROM A ROMANCE
SMALL MARRIAGE COFFER



MIRROR FRAME IN CARVED AND GILDED WOOD

FLORENTINE. Early Sixteenth Century.

The oval mirror is placed in a rectangular, sunken panel with frame beaded and fluted. The pediment is ornamented with chimeras and scrolls and the cornice with the egg and dart motive. The entablature, formed of squares ornamented with alternating rosettes and vertical flutings, is supported by two fluted columns resting on square bases, ornamented with a rosette. In the lower part of the frame, between two winged dragons which terminate in a double scroll at the bottom, is a coat of arms composed of a gold leopard's face on a gules ground and belonging to the Baillon de Forges family of Italy and of France.

Height : 3 feet 1 inch.
Width : 1 foot 8 1/2 inches.

Formerly in the Collection of Duc de Valençay.

A very similar frame was formerly in the Benoit Oppenheim Collection, reproduced in his catalogue, 1907, plate 55, No. 109. There are also similarities with a mirror in the A. von Beckerath Collection, Berlin, reproduced in Frida Schottmüller: "Furniture and Interior Decoration of the Italian Renaissance", page 206, No 498. Among other very similar mirror frames there is one coming from the Valpinçon Collection (Champeaux: "Le Meuble", vol. I, p. 277, fig. 70) and another in the Cluny Museum (No 646).

CASSONE REPRESENTING SCENES FROM THE STORY OF DAVID AND GOLIATH

VENETIAN. Second half of the Sixteenth Century.

The plain top has a raised central panel, formed by a molding below which is a border in three bands, one formed by an egg and dart pattern, the other by scrolls and the third by small shells. The front of the cassone is divided into three compartments, the end ones framed in a narrow carved border of an interlacing design.

In the compartment at the left Saul is seated on his throne. At his feet is an armor and helmet and next to him are standing three warriors. In front of Saul stands David offering to fight Goliath and at the extreme left are standing three warriors, one holding a spear.

In the right side compartment, against a landscape background showing hills, tents and a tree, we see Goliath lying on the ground and over him the victorious David, while at the extreme right are standing two soldiers.

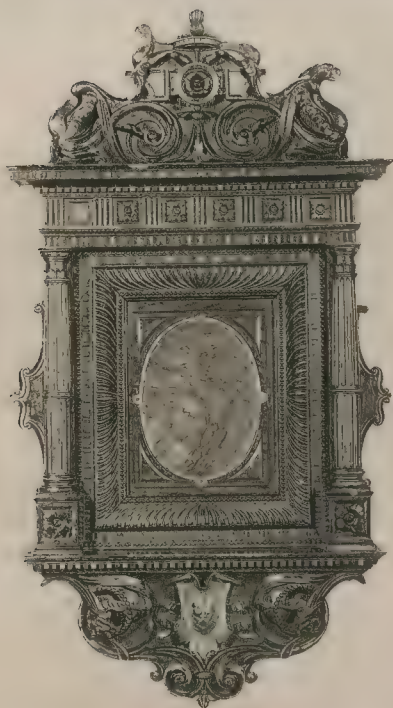
In the central compartment, two nude angels with curly hair and floating draperies are supporting a shield upon which is a coat of arms possibly belonging to the Pantea family of Verona, whose arms are: "Coupé; au 1 d'azur à une jambe sout. d'argent; au 2 palé de gu. et d'arg." The arms here reproduced show the same disposition but the colors of gu. and azur are inverted. It is possible, however, that they have been painted over.

Below the compartment is a rounded base, elaborately carved in masks, double scrolls and fruit. At the corners are bearded men wearing gowns, girdled at the waist and full mantles coming down from their heads, while the end panels show reclining figures of women under a tree. The background of the cassone is gilded, the figures carved in high relief. It is standing on four claw-feet and shows traces of gilding all over.

Length : 6 feet 4 1/2 inches.
Height : 2 — 1/2 —
Depth : 2 — 9 —

Formerly in the Humbert Collection.

There is in the Kaiser Friedrich Museum, Berlin, a cassone showing the same decorative elements, such as the bearded men in the corners and the claw-feet upon which is standing the cassone (Schubring: "Cassoni" pl. 180, No 857).



MIRROR FRAME

CHEST WITH SCENES FROM THE STORY OF DAVID AND GOLIATH



CASSONE REPRESENTING THE TRIUMPH OF BACCHUS

VENETIAN. Second half of the Sixteenth Century.

The front of the cassone, carved in high relief against a smooth gilded background, represents the Triumph of Bacchus. At the left, in a chariot, is seated a cupid surrounded by other cupids marching in front and behind the chariot, and carrying branches of leaves. On the right of the cassone is a procession of cupids, some carrying fruit on their backs and others playing musical instruments, while in the center two cupids are holding a shield (the principal arms, the ones represented at the left of the shield, belong to the family Borromeo di S. Miniato, consisting of "de gu. à trois fasces de sin. à la bande d'arg. brochée sur le tout"; the arms at the right of the shield, impossible to identify, represent those of the wife of one of the members of the Borromeo family).

At the four corners are female caryatids with a drapery around the lower part of their body, extending down to the claw-feet supporting the cassone, while the end-panels show dancing cupids.

The plain top with a raised central panel is a modern addition. The base of the cassone is carved in godroons, and below it, resting on the floor, is a sub-base, elaborately carved in garlands, ribbons, masks and double scrolls.

Height : 2 feet.
Length : 5 — 6 inches.
Depth : 2 —

Similar caryatids are seen in a chest in the Cluny Museum ("Catalogue des Bois sculptés et Meubles", 1925, pl. 17). The decoration and the construction, on the other hand, show analogies with a cassone in the Victoria and Albert Museum, London, (Schubring : "Cassoni", pl. 179, No 855).

CASSONE REPRESENTING THE CONTEST BETWEEN MARSYAS AND APOLLO

VENETIAN. Second half of the Sixteenth Century.

The plain top shows a narrow border in shell design, the center built up with plain and carved moldings showing a sunken panel at the top. On the front panel, carved in high relief, is represented the contest between Marsyas and Apollo. Marsyas

personifying the art of playing the flute, is seated in the center, his hands clasped over his head. Next to him, at the left, Apollo is seated under a tree playing the violin. The two Muses, seated at the right, represent judges and they award the victory to Apollo.

At the right of the panel is again represented the nude figure of Marsyas tied to a tree, in front of which stands Apollo, while his violin lies on a rock, near by. Above are seen houses and trees and below the rock, lying on the ground, is the nude figure of a bearded man.

In the center, separating the two scenes, are two fauns holding a shield with a coat of arms figuring an eagle with a band across it (these arms correspond to the ones of the family Le Saige de Saint Pierre, Normandy, which are: "d'argent à l'aigle au vol abaissé de sa. à la bande d'or brochée sur le tout" (Riestap: "Armorial Général"). There is a carved border in rosettes at the top, and one in leaf-design at the bottom of these compartments. At the four corners are caryatids in the form of cupids standing on a ram's head under which are large claw-feet. Around the bottom is an elaborate base carved in masks, scrolls and garlands of fruit and showing a ram's head in the center.

The end-panels show women's heads on winged horses, the tail terminating in a curled up leaf. At the back are caryatids of bearded men.

Height : 2 feet 9 inches.

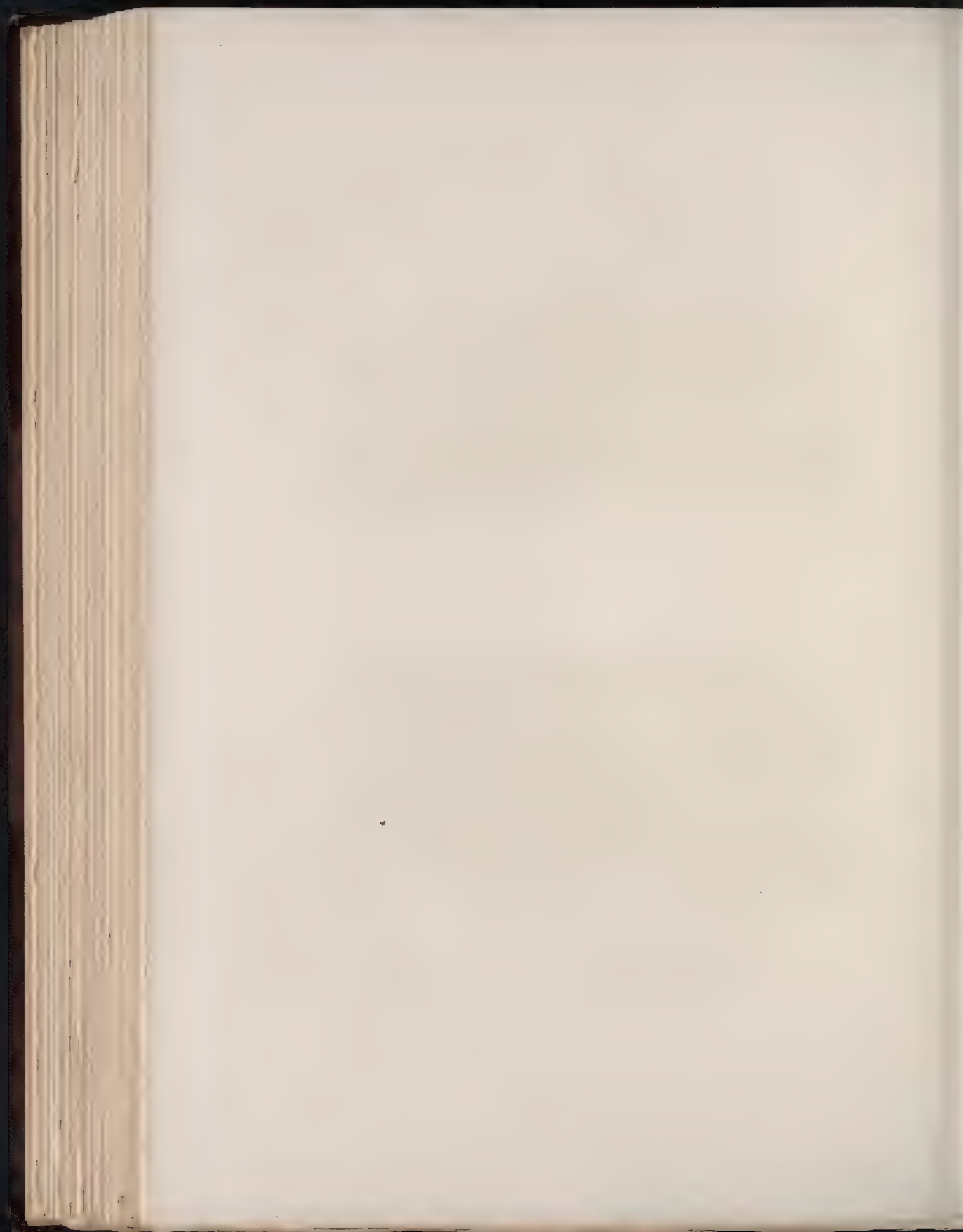
Length : 6 — 4 —

Depth : 2 —

Many analogies, in the construction and in the decoration, can be found with a cassone in the Cluny Museum ("Catalogue des Bois sculptés et Meubles", 1925, pl. 17). Of the same type and style is also a cassone formerly in the Emile Gaillard Collection ("Catalogue de la Collection Gaillard" 1904, p. 18, pl. No 66), and another in the Victoria and Albert Museum (Paul Schubring: "Cassoni" pl. 179, No 859).



CASSONE REPRESENTING THE TRIUMPH OF BACCHUS
CASSONE REPRESENTING THE CONTEST BETWEEN MARSYAS AND APOLLO



TWO CASSONI IN GILDED WOOD

NORTH ITALIAN, possibly VENETIAN. Second half of the Sixteenth Century.

The top of the first cassone shows a carved border in a leaf and scroll design and below is a frieze carved with shells and scrolls and showing a mask in the center.

The front of the cassone is divided into three compartments by female caryatids, the ones at the corners terminating in acanthus leaves and the two central ones in fluted pilasters.

In the middle of the central panel two amorini are holding an undetermined coat of arms showing a rampant lion. At either side of this central representation are nude nymphs riding sea-horses. The side panels show trophies composed of caskets, quivers and arrows.

The background is gilded and the whole is carved in high relief showing all over traces of gilding. Resting on four claw-feet.

Height: 2 feet.
Length: 5 — 4 inches.
Depth: 1 foot 10 —

The top of the second cassone is plain with a bewelled edge, below which is a concave frieze carved in high relief, on a smooth gilded ground, showing in the center two reclining cupids holding a plain cartouche. Masks and garlands of fruit and flowers fill in the spaces between the four heads of female caryatids, terminating below the bust in fluted pilasters and serving as divisions for the compartments on the lower part of the chest which shows scenes of fighting sea-gods and of amorini with trumpets. In the center is a large escutcheon and in the two end compartments are acanthus leaves. The side panels show a decoration of caryatids, of garlands and of amorini blowing trumpets.

The background is gilded and the whole is carved in high relief showing all over traces of gilding. Resting on eight claw-feet and showing in the center, at the bottom, a pierced scroll design.

Height: 1 foot 11 1/2 inches.
Length: 5 feet 5 —
Depth: 1 — 8 —

Formerly in the Adolf Hommel Collection, Zurich.

Reproduced in the Sale Catalogue of Hommel Collection, 1909, pl. No 1559, p. 220 and called Italian, Early 17th Century.

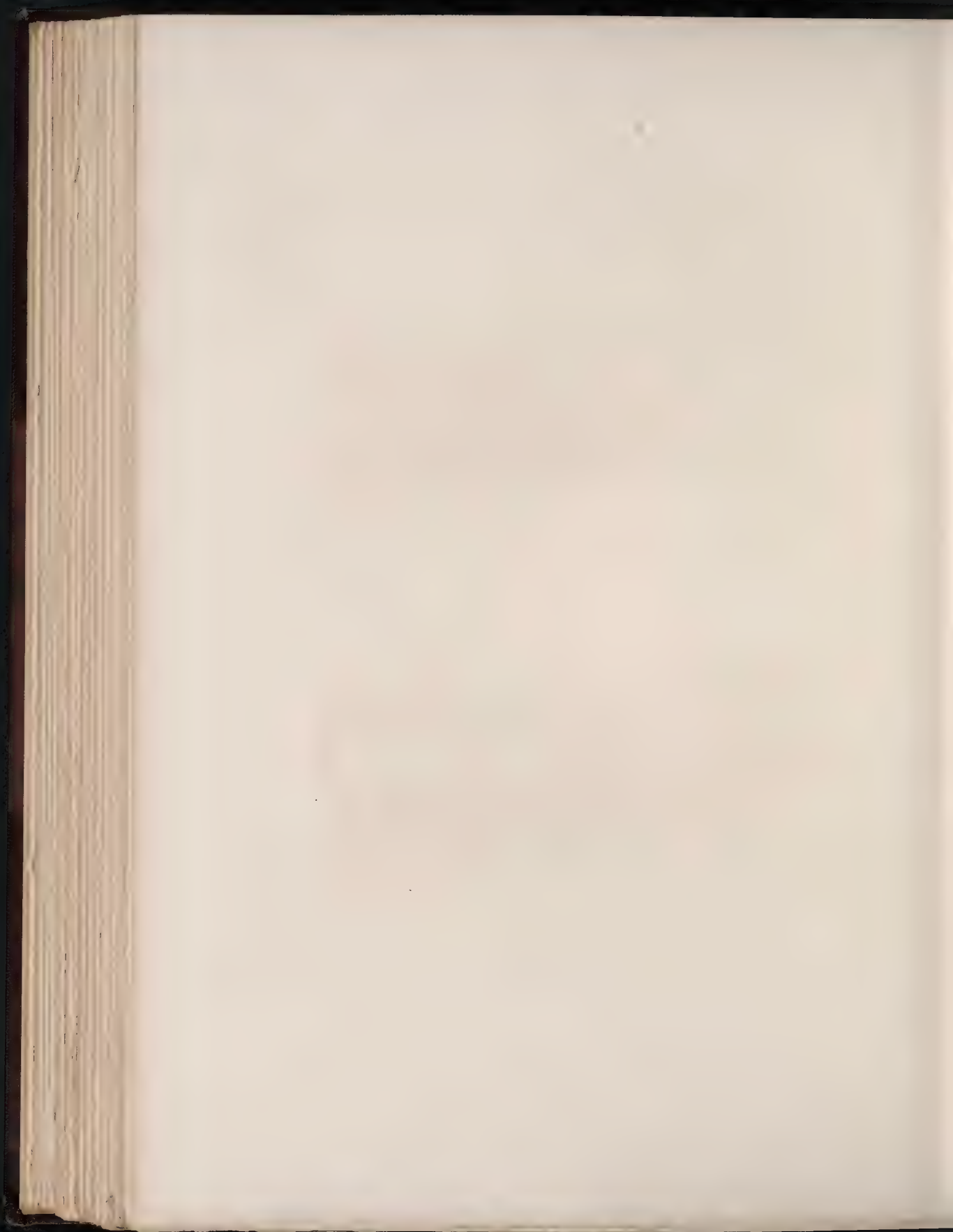
Two cassoni of similar style and workmanship are in the Jacquemart-André Collection, Paris (No 535, and Paul Schubring: "Cassoni", pl. 169, No 803). Others of the same type are in the Victoria and Albert Museum, London (Schubring: "Cassoni", pl. 181, No 865-866).





TWO CASSONI

ONE BY A. A. FERRARI, THE OTHER BY A. A. FERRARI, A. D. 1500.



BELLOWS IN WOOD
WITH A CHISELLED BRONZE NOZZLE

ITALIAN (?) About the middle of the Sixteenth Century.

In the center is represented "Charity", figured by a young woman only partly covered by a drapery and looking down at two winged cupids, standing at either side of her and holding grapes. Above are heavy garlands of fruit and flowers, suspended on carved scrolls, forming the lower part of the body of the winged putto seated on top. At either side is a female caryatid forming the support.

A mask in high relief is carved on the handle, while the nozzle, of chiselled bronze, is decorated with masks, festoons, etc...

Length : 2 feet 5 1/2 inches.

Width : 1 foot 2 1/2 —

Formerly in the Soltykoff Collection.

Subsequently in the Vaisse Collection, Marseille.

Afterwards in the Chabrières-Arlès Collection.

Described in the Sale Catalogue of the Vaisse Collection, Paris, 1885, p. 35, No 312, as French, 16th Century.

Described in "Les Arts", October, 1903, p. 12, in an article by Gaston Migeon : "La Collection Chabrières-Arlès".

The bellows are among the most beautiful in existence. None in Museums and private Collections equals them in execution or in decorative qualities.

A number of bellows, with which it is interesting to compare the one we are concerned with here, are in the Victoria and Albert Museum, London (Described in John Hungerford Pollen : "Ancient and Modern Furniture and Woodwork in the South Kensington Museum", 1874, pp. 7-9); two of them are reproduced in Henry Havard : "Dictionnaire de l'Ameublement et de la Décoration", vol. IV, pp. 1047-1050, who equally reproduces one coming from the Sauvageot Collection.

There were formerly in the Spitzer Collection two pairs of bellows, carved in high relief, with mythological subjects, called Italian, 16th Century, with which it is interesting to compare the bellows here reproduced.





BELLOWS

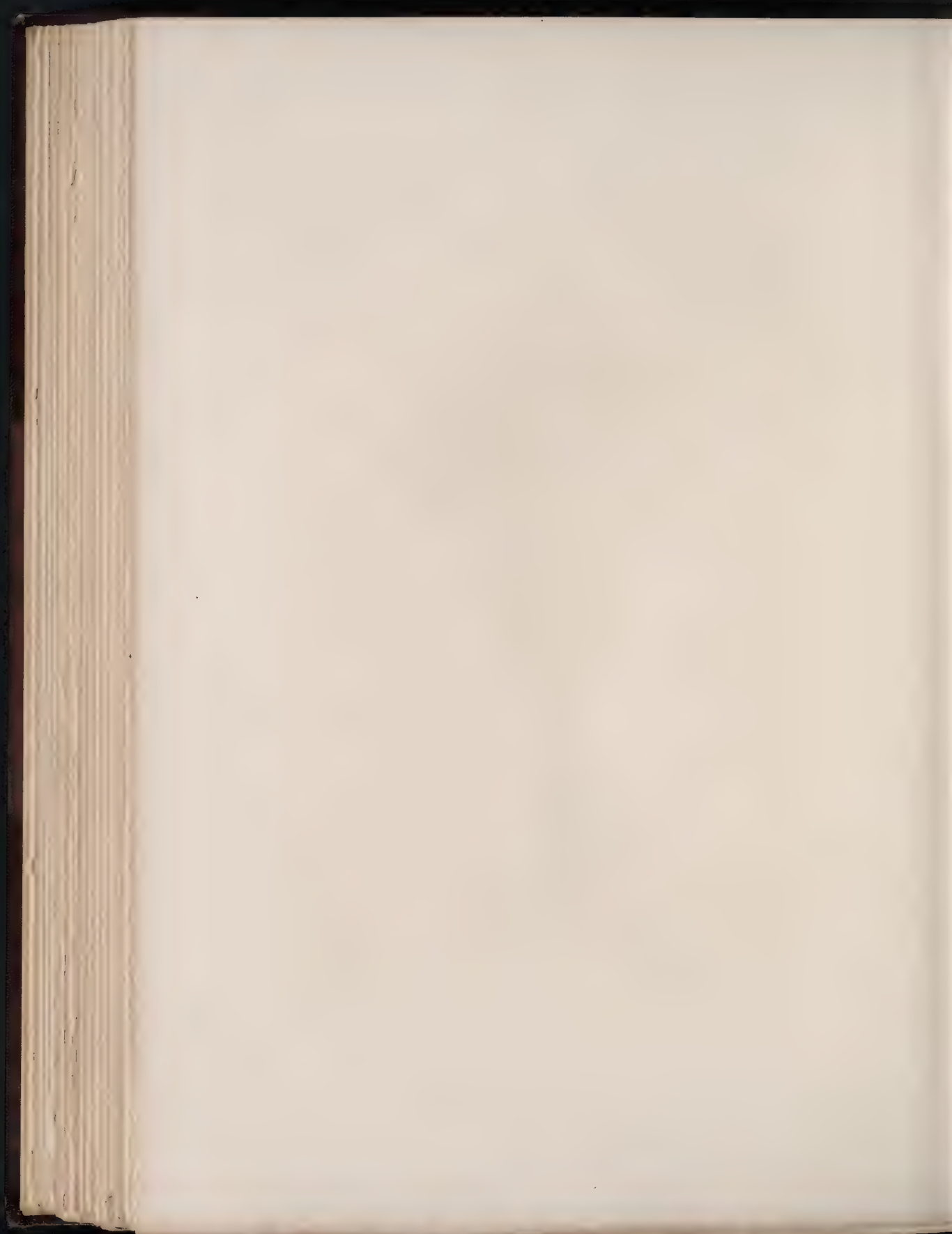


PLATE XLII

CHAIRS OF SGABELLO TYPE

FLORENTINE. Sixteenth Century.

The octagonal shaped seats are placed on two carved supports of which the front ones are profusely carved with a decoration composed of dolphins, acanthus leaves, rosettes, winged sirens, serpents etc., while the shield-shaped backs are decorated with scrolls, acanthus leaves, volutes, winged sirens, masks, etc.

Height : 3 feet 4 $\frac{1}{4}$ inches.
Width : 1 foot $\frac{1}{2}$ inch.

Chairs of this type are numerous in museums and private collections. Among them there were very similar ones in the Spitzer Collection, Paris ("Catalogue de la Collection Spitzer, vol. II, pp. 102-103); in the Emile Gavet Collection ("Catalogue de la Collection Emile Gavet", 1897, Nos 59-60); in the Bardini Collection, Florence ("Sale Catalogue of the Bardini Collection", New-York, 1918, Nos 661, 663); in the Davanzati Collection, Florence, and in many others.





CHAIRS OF SCABELLO TYP.
FLORENINE 19TH CENTURY

NO PLATE

MIRROR FRAME IN CARVED AND GILDED WOOD

NORTH ITALIAN. Second half of the Sixteenth Century.

The rectangular mirror is framed in a plain molding. At either side, on oblong panels, with a scroll at the outer edge, are masks of angels with wings. The pediment is ornamented with caryatids of winged angels' heads and in the center is a heavy faun's head with flames above and a sunken panel at either side. Below the pediment is a simple cornice ornamented with the egg and dart motive. In the lower part, which is semi-circular and outlined with a scroll ornament, there is a bearded mask at either side and between is a coat of arms most probably belonging to the Manolesso family of Venice, composed on one side of a silver fasces on a gules ground, and on the other of plain azur.

Height : 2 feet 7 1/2 inches.
Width : 1 foot 7 1/2 —

Formerly in the collection of Duc de Valençay.

A mirror frame similar in form was formerly in the Hainauer Collection, Berlin (Guggenheim: "Le Cornici Italiane" plate 84 a).



NO PLATE

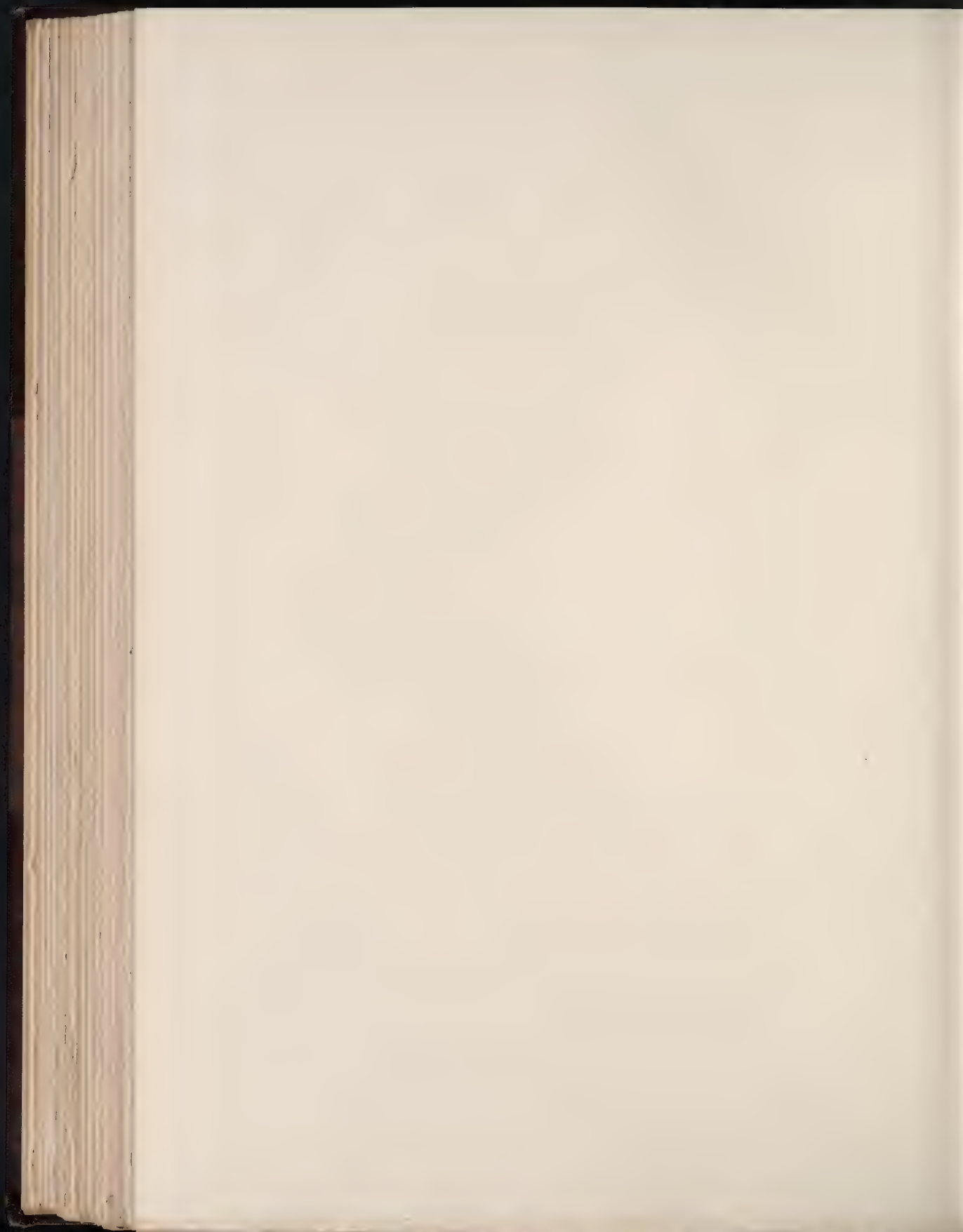
LECTERN IN WOOD

ITALIAN. Late Sixteenth Century.

The triangular base, resting on claw-feet, is carved in double scrolls at the corners and a single acanthus leaf on each side, above a narrow carved base. The flat top shows a carved edge repeating the design at the bottom. From the base rises a tapering round standard, carved in simple leaf design which supports the reading desk showing a pyramid form, pierced at either end with a large round opening and surmounted by an ornament in a double scroll design.

Height : 5 feet 3 1/2 inches.

The lectern shows similarity in the construction with one formerly in the Bardini Collection, Florence (Frida Schottmüller: "Wohnungskultur und Möbel der Italienischen Renaissance", pl. 194). It is also interesting to compare it with a lectern in the Church of Santa Maria Novella and with another in the Church of Santa Maria delle Carceri, in Prato (Giulio Ferrari: "Il legno nell Arte Italiana" pl, 93 of part II).



TWO FOLD-STOOLS IN IRON AND BRASS

ITALIAN. Late Fifteenth and Early Sixteenth Century.

The first of the stools is square shaped standing on four thin and plain feet connected by stretchers at each side. The arm-rests show upright balusters connected by turned crosspieces.

On the leather seat is a velvet cushion.

Height : 3 feet 4 inches.

The second stool is composed of wrought iron feet with rounded corners and of arm-rests in the form of balusters connected by turned crosspieces.

Leather seat.

Height : 3 feet.

Formerly in the Bardini Collection, Florence.

Reproduced in Wilhelm Bode: "Die Italienischen Hausmöbel der Renaissance" p. 25, No 31.

Among chairs of similar shape there were three, coming from the Davanzati Palace (Sale Catalogue, New-York 1916, No 508, and 1917, Nos 394-395).

NOTE. — Chairs constructed in metal and folded were especially in great use in the Mediaeval Period, at a time when most of the pieces of furniture were made so as to be easily taken apart and transported from place to place.

LECTERN IN IRON WITH A LEATHER TOP

SPANISH. Fifteenth Century.

The folding stand is formed by two round bars of iron crossing within a double medallion ornamented with radiating straps. At top and bottom of these bars are attached large half-circles with inward branching Gothic scrolls which meet in the

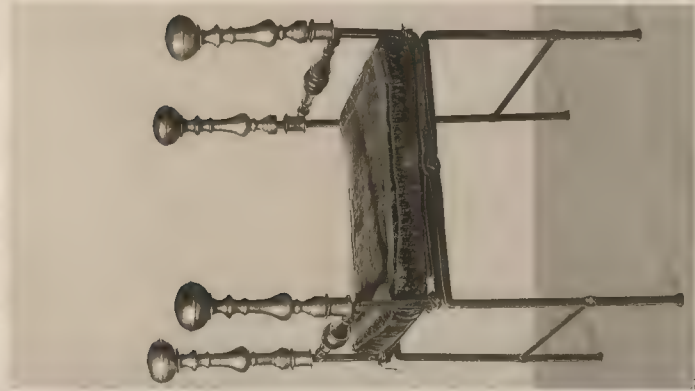
center. Where this half-circle rests on the floor, a twisted bar holds the two ends and across the top, the ends of the half-circles terminate in large balls and are held by a band of metal, decorated with a double band in loop design. Across the top is stretched a piece of leather to form the support for the book.

Height : 5 feet 1/2 inch.
Width : 1 foot 5 1/2 inches.

A similar lectern is reproduced in "Album de la Exposición de Mobiliario Español", 1912, No 46.

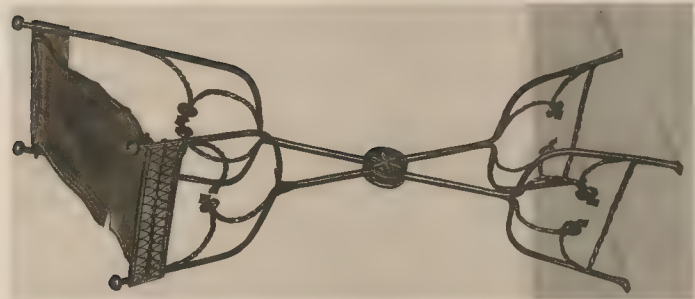
It is also interesting to compare it with an iron lectern in the Cluny Museum, reproduced in Lûer: "Geschichte der Metallkunst", page 100, figure 77.

NOTE. — In the Gothic period, lecterns were in common use, especially in churches. They were made of stone, iron or wood and there was a great variety in their construction. Sometimes they were only mounted on a foot, sometimes on a case for holding books. This latter method made them especially heavy and to remedy this, portable lecterns began to come into use and these lecterns consisted of long strips of metal arranged in the manner of folding chairs and the part on which the book was to be placed was covered with leather. To this latter category belongs the lectern here reproduced (For more details see Viollet le Duc: "Dictionnaire raisonné du Mobilier français", 1871-1875 vol. I, under the word "Lutrin").



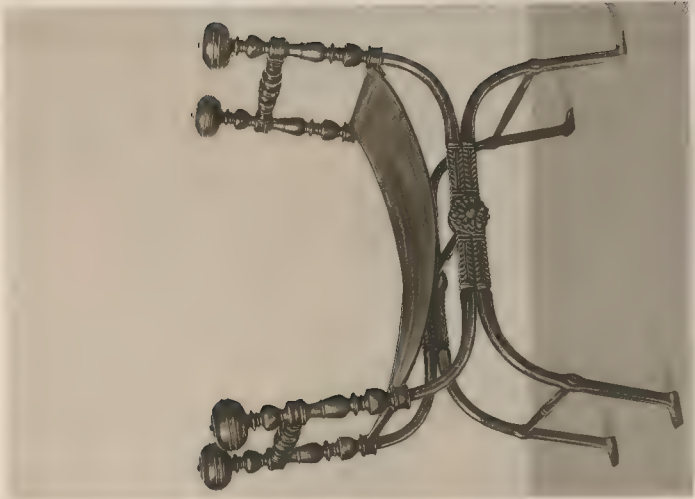
FOLDING CHAIR

1890-1891



LECTERN

1890-1891



FOLDING CHAIR

1890-1891



PLATE XLIV

LECTERN IN CAST IRON

SPANISH. Second half of the Fifteenth Century.

The stand is composed of three parts: a twisted column at the bottom, a filigree center and a turretted top. It rests on a triangular base showing rosettes at the bottom and decorated with openwork. A cluster of leaves joins the stem and bottom.

The reading desk itself is attached to the stem and is composed of two sloping fronts formed by two triangular sides. One of the fronts shows in low relief two bishops dressed in full canonicals and staff in hand. The other front shows the scene of the Visitation, also in low relief, in which the Virgin and Saint Elizabeth wear full mantles and veils, over gowns in the fashion of the time. Halos are behind their heads.

The triangular sides show a decoration in openwork, the upper part of which forms an eagle, its body forming a quartered coat of arms.

The top is finished by a straight frieze composed of fleur-de-lis.

The book-rests, in both fronts, bear Latin inscriptions, only partly decipherable. However, the words, "Benedictum", on one side and "Gloria tua" on the other, would indicate that they refer to the glorification of Christ or of the Virgin.

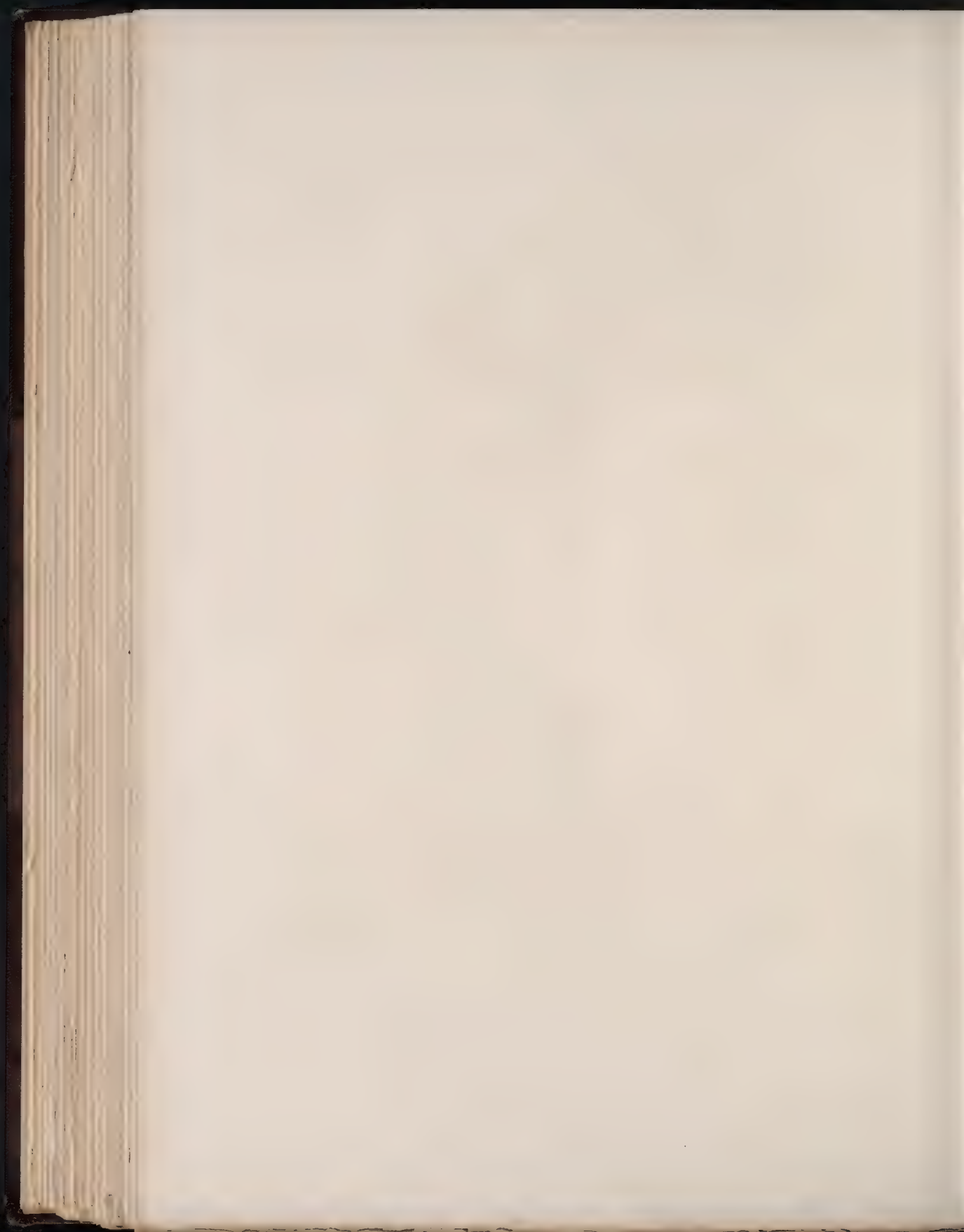
Height : 5 feet 2 $\frac{3}{4}$ inches.

Width of reading desk : 1 foot 11 $\frac{5}{8}$ inches.





LECTERN
GOTHIC SCHOOL, HALF OF THE 15TH CENTURY



TWO FIRE-DOGS IN CAST IRON

FRENCH. Fifteenth Century.

The fire-dogs, of which only one is reproduced, are divided into three parts; the one below forms the base. In the center, standing under a Gothic arch, are two angels and on top, under a canopy, stands a third angel. They wear long robes, have full and curly hair and show wings behind their shoulders. All three are holding shields with coats of arms; the one held by the angel on top represents the arms of the French Kings and the one held by the angel below, at the right, representing that of the House of Orleans, most probably belonged to a female member of this House. The arms held by the angel on the left, and which it was impossible to identify, belonged to her husband.

Height : 2 feet 10 1/2 inches
Width at base : 10 —

There is in the Louvre, in the room of bronzes, a fire-dog identical to it. Another one, showing great similarity, is in the Cluny Museum. (Starke-Gardner: "Ironwork", p. 152, No 106). As for the angels, they show analogies in style with those from the portal of the church of Saint Maclou in Rouen, (Vitry et Brière: "Documents de la Sculpture Française du Moyen Age", plate 118, No 4).

WALL-BRACKET IN IRON

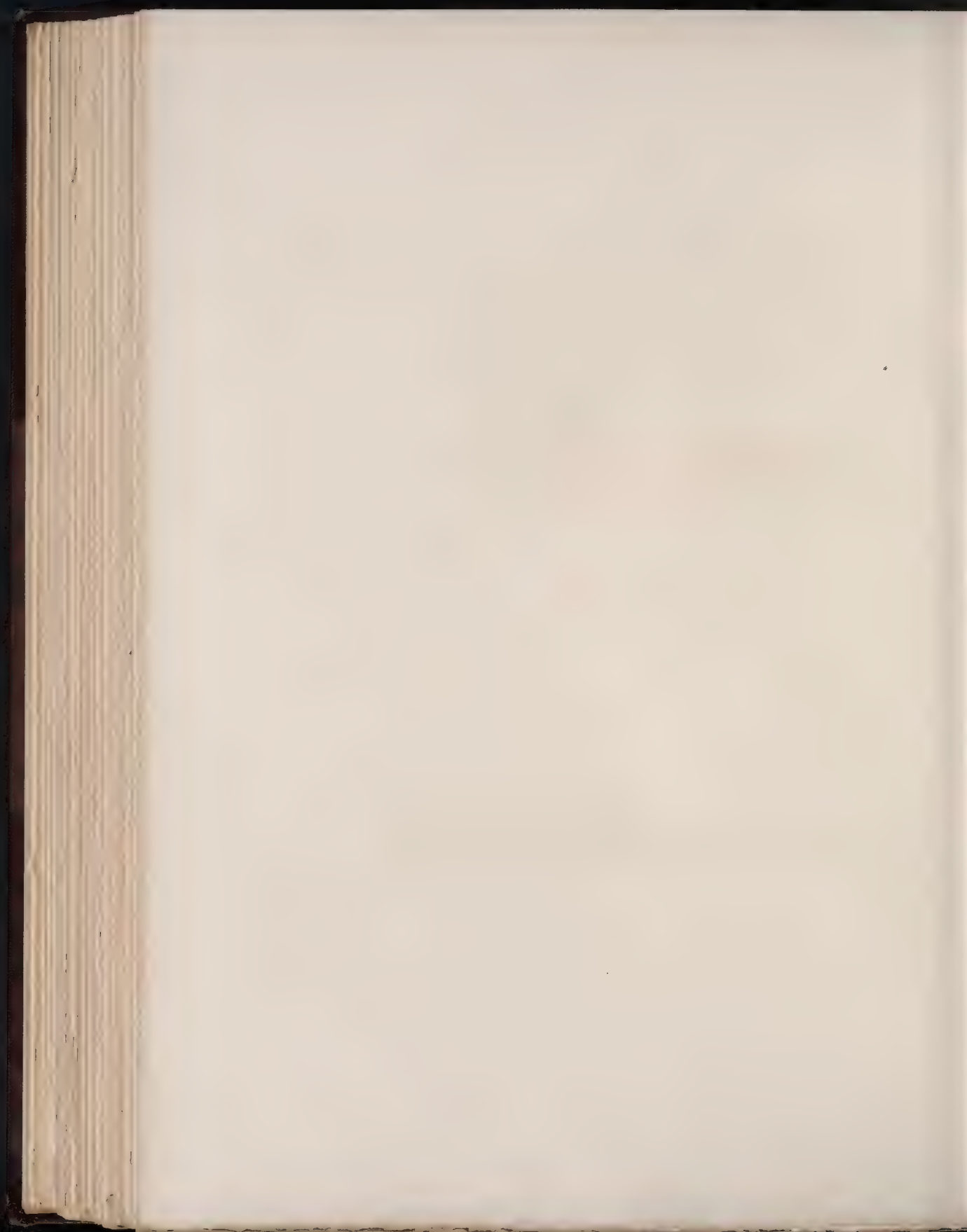
FRENCH. Fifteenth Century.

A flat strap rests against the wall and from it projects a square, horizontal bar terminating in a lamb's head. A vertical bar passes through the horizontal one and serves as support for the *bobèche* which has a hexagonal shape with vertically turned columns at the corners. Between these columns are seen panels in a pierced design of trefoils, scrolls and stems. In the center rises a plain holder, the top serrated, for one large candle.

Height : 1 foot 7 inches.

The workmanship of this wall-bracket is of the finest and it constitutes one of the most perfect examples in ironwork, having come down to us, of that time.





"TORCHÈRES" IN IRON

FRENCH. Second half of the Fifteenth Century.

In the first of the "torchères" we see a round stem having seven bulbs placed at regular intervals and resting on a support formed by the crossing of three curved legs, also ornamented with the same bulbs. At the top are four out-branching lilies, each petal tipped with a ball and from the center of the cluster rises a larger single lily encircling a socket for one large candle.

Height : 6 feet 7 1/2 inches.

It is interesting to compare the "torchère" with one in the Noyon Cathedral, reproduced in Lürer: "Geschichte der Metallkunst", vol. 1, p. 94.

In the second "torchère" a turned stem rises from the crossing of three square bars which serve as legs. Midway on the stem are seen two tiers of four lilies each, branching out from cups formed of leaves. At the top of the stem is a socket formed of a lily, the pistil serving as a spike to hold the candle.

Height : 5 feet 4 1/2 inches.

CANDELABRUM OF TENEBRAE IN IRON

SPANISH. Early Sixteenth Century.

The turned stem, slightly tapering at top and bottom and decorated with turnings and flat leaf design in the center, rises from a square base. Four twisted bars in Gothic scrolls, flattened out at the extremity to form claw-feet, are attached to the four corners of the base and then extend upward and are drawn in around the stem.

The "porte-bobèche" is triangular, plain at the outer edge. At the three angles and where it is attached to the stem, are represented busts in medallions and between them is a pierced Gothic design of fleurs-de-lis. In the center of the triangle is seen a wreath encircling a shield showing the papal arms, composed of the keys and the tiara. The two upright sides of the triangle bear fourteen candleholders and the upper point of the triangle shows a plain round socket for one larger candle.

Height : 8 feet 4 1/2 inches.

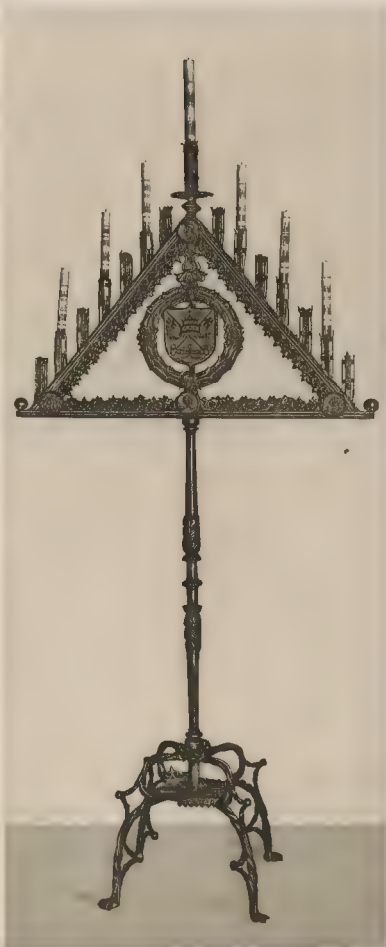
Width across the lower part of triangle : 4 feet 1 inch.

Formerly in the Collection of Count de Las Almenas, Madrid.

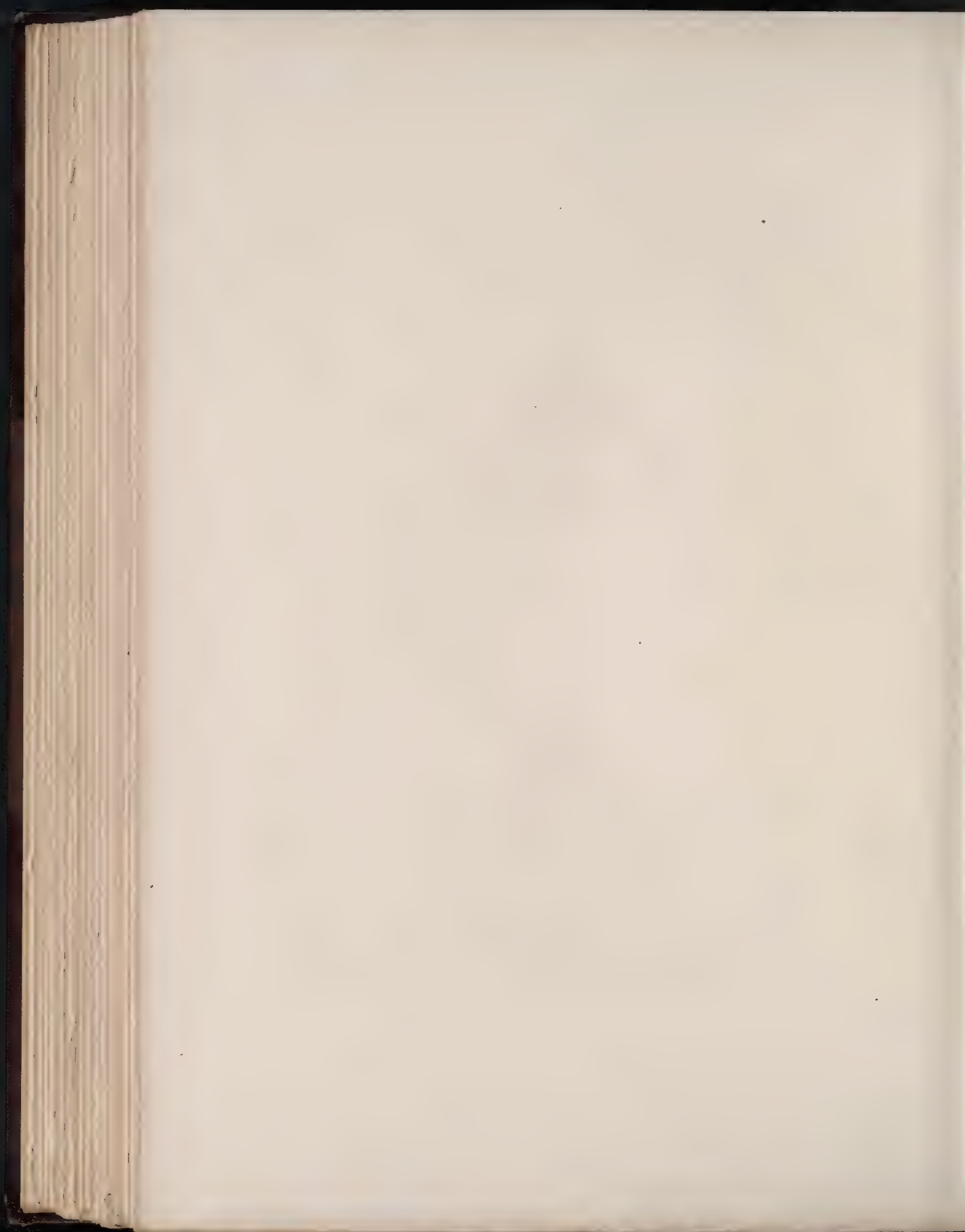
NOTE. — In the Catholic Encyclopedia we find the following explanation concerning the Candelabra of Tenebrae :

"Tenebrae (Candelabrum of) — Name given to the service of Matins and Lauds belonging to the last three days of the Holy Week. On Thursday they were sung with church brightly illuminated — on Friday the candles and lamps were gradually extinguished during the three Nocturns, while on Saturday the church was in darkness from beginning to end. The office of these three days was treated as a sort of funeral service, commemorating the death of Jesus-Christ. Formerly twenty-five candles composed a tenebrae candelabrum, (twelve for the Apostles, twelve for the Prophets and one remained lighted) and later only fifteen.

The candelabrum here reproduced belongs to the second category for it has only, as we see, fifteen candleholders. Its workmanship is of the finest, constituting a specimen of great rarity.



TORCHERES
FRENCH SECOND HALF OF THE 19TH CENTURY
CANDELABRUM
3RD QUARTER 19TH CENTURY



ANDIRONS AND GRILL IN IRON

Possibly FRENCH. Second half of the Sixteenth Century.

The first pair of andirons of which one is reproduced at the right of the grill shows over a double console a pyramid of scrolls terminated in masks. Over it are three balls joined by cylindrically molded portions, the whole crowned by a chafing-dish decorated with masks. Branches in wrought iron decorate the lower angles as well as the armpit of the turning bracket, the extremity of which is decorated with a mask bearing a chain furnished with a long hook to which the kitchen utensils were hung above the brazier. A candle holder is attached to the top of the mask's head.

Height : 3 feet 6 inches.

Formerly in the Chabrières-Arlès Collection, Lyons.

Figured at the "Exposition Rétrospective" at Lyons in 1877.

Reproduced in Giraud : "Recueil de l'Exposition de Lyon...", 1877, pl. XIII.

Reproduced in an article by Gaston Migeon : "La Collection Chabrières-Arlès", in "Les Arts" November, 1903, p. 15.

Reproduced in Henry Havard : "Dictionnaire de l'Ameublement" vol. III, p. 223, fig. 178.

The andirons, one of the most complete examples which came down to us, are beautiful in workmanship and in a perfect state of preservation. M. Giraud, in speaking of them ("Recueil de l'Exposition de Lyon", 1877) mentions another example of the same kind, in the Victoria and Albert Museum, acquired there in 1865.

The second pair of andirons, of which one is reproduced on the left side of the grill, is composed of a fluted column resting on a base decorated with a female mask surrounded by leafage forming the feet. On top, on a carved capital is a fluted final, in the form of a vase.

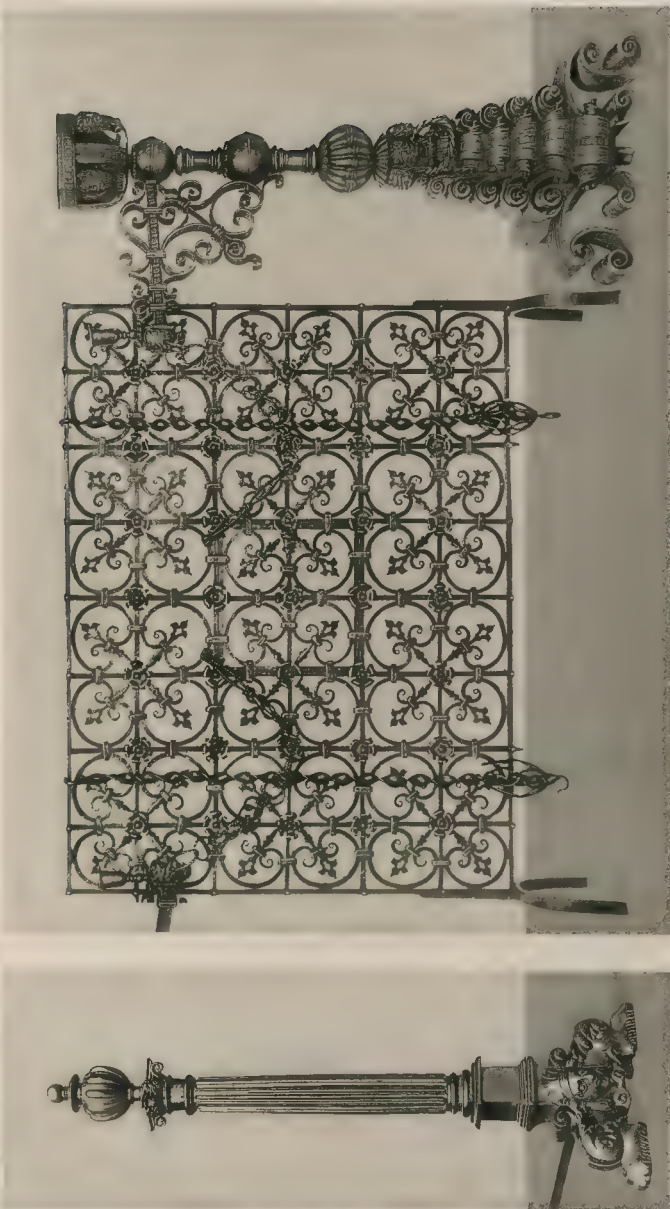
Height : 3 feet.

A pair of andirons, formerly in the Vaisse Collection, Marseille ("Catalogue de Vente de la Collection Vaisse" Paris, 1885, pl. No 200) shows identical bases to the one here reproduced.

The grill is composed of small squares decorated with a motive of semi-circles ending in scrolls at either side of a fleur-de-lis, forming the central motive. A rosette decorates each corner of the squares. A semi-circle forms two feet at either side of the grill.

Height : 3 feet 7 inches.





ANDIRONS AND GRILL
FURNACE - SECOND HALF OF THE 16TH CENTURY

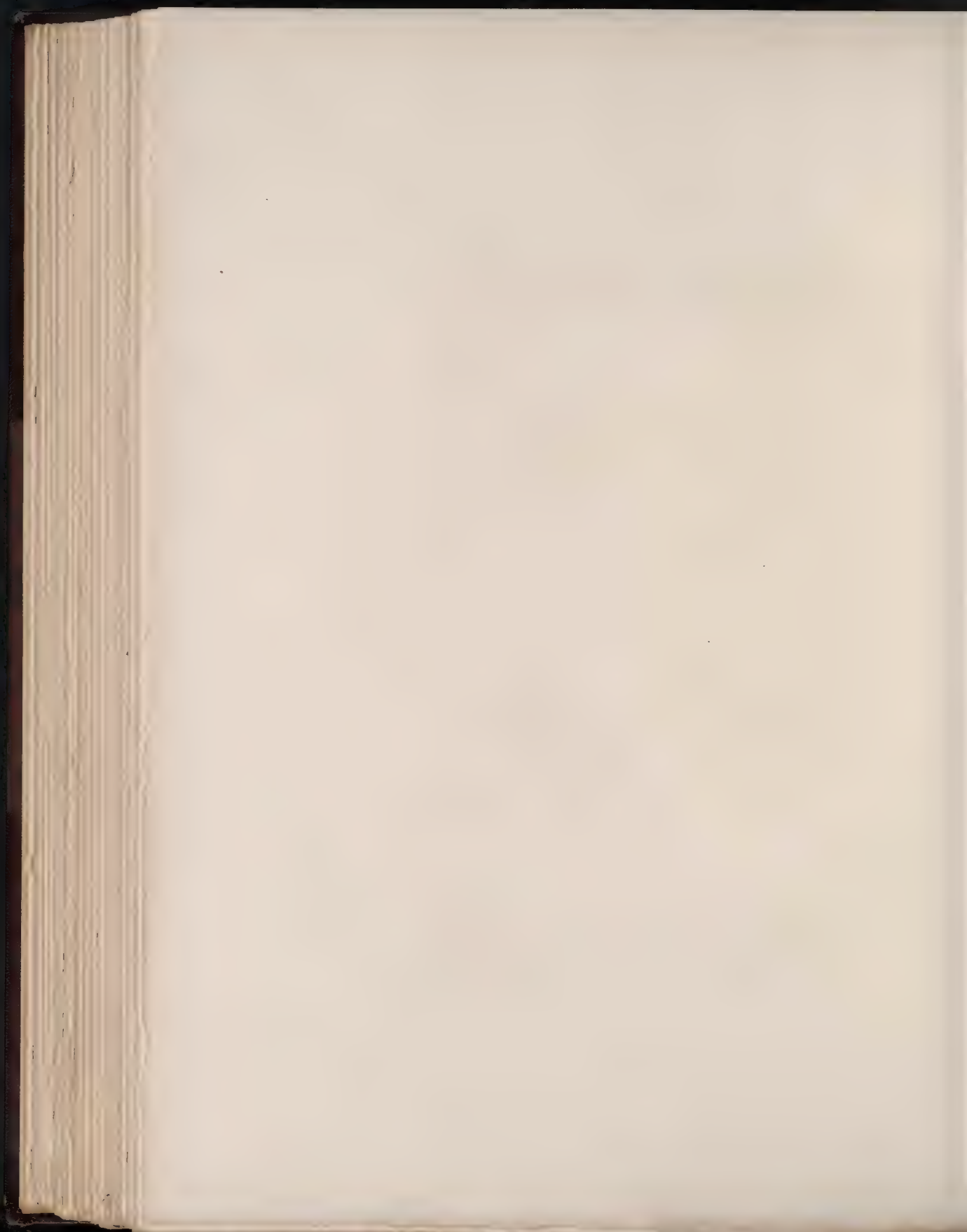


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